



# THE SANTA BARBARA PAPERS

Occasional Papers Series  
of the Graduate Program in  
Public Historical Studies,  
University of California,  
Santa Barbara

979.491  
C153  
M-7

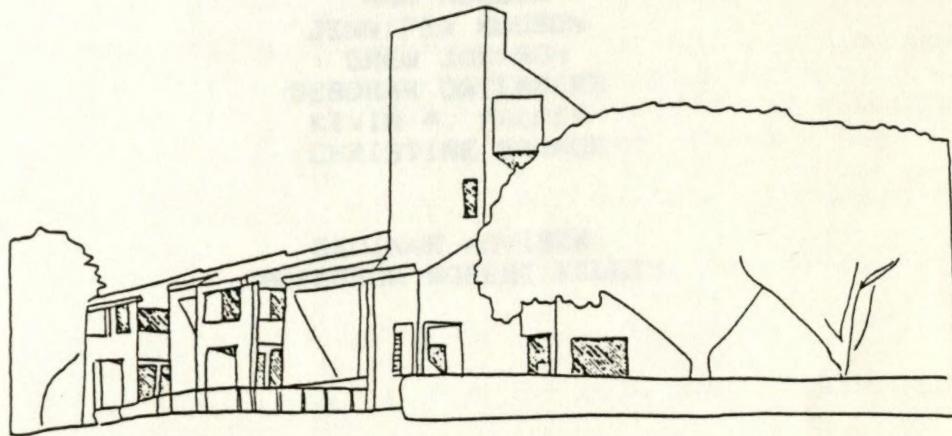
LIGHT AND SPACE:  
THE CHARLES MOORE FACULTY CLUB AT THE  
UNIVERSITY OF CALIFORNIA, SANTA BARBARA

2/26/92  
3/2/92  
4/6/92  
5/1/92  
6/18/92  
9/25/92  
10/29/92  
11/30/92  
1/21/93  
2/22/93  
3/22/93  
4/28/93  
6/3/93

979,491 C153 M-7 # 31282064 (10/14/94 m)

Santa Barbara City College Library

# Light and Space



979.491 C153 M-7 # 31282064 (10/14/04 b)  
THE CHARLES MOORE  
FACULTY CLUB  
AT THE  
UNIVERSITY OF CALIFORNIA,  
SANTA BARBARA

## TABLE OF CONTENTS

- Part One: THE UCSB FACULTY CLUB AND ITS CHARLES MOORE  
BUILDING: THE FIRST TWENTY-FIVE YEARS  
(1963-1988)
- Part Two: CHARLES MOORE IN ARCHITECTURAL HISTORY
- Appendix A: THE FACULTY CLUB ORGANIZATION PRIOR TO 1963
- Appendix B: BIBLIOGRAPHIC ESSAY

"I do not think there has been an American-born architect of comparable influence [to Charles Moore] since Frank Lloyd Wright."

David Littlejohn, architectural critic for Smithsonian

## PART ONE

### The UCSB Faculty Club and its Charles Moore Building: The First Twenty-Five Years (1963-1988)

On May 8, 1967, the Faculty Club at the University of California, Santa Barbara, moved into its dramatic new Charles Moore building, distinguished by the high shed-roofed towers and dramatic use of light and space then emerging as the nationally-noted -- and widely influential -- Charles Moore signatures. Sited to look out over the campus lagoon to the Santa Barbara Channel and the islands beyond, the building looks out also in each passing year on a procession of multi-colored academic gatherings, assembled on The Faculty Club Green. Fall convocations and springtime commencements, and such special occasions as chancellorial inaugural ceremonies, bring together between the Faculty Club and the lagoon thousands of UCSB faculty, students, family members, and friends of the campus in a setting of rare

serenity and physical beauty presided over by the spare elegance of Charles Moore's creation.

As the campus's place of gathering for faculty, staff, and friends, the Club is UCSB's front parlor, its place of greeting and welcome for visiting scholars, scientists, artists, and public figures from across the nation and the world. A point of architectural pilgrimage for a continuing stream of off-campus students and practitioners of building design regularly arriving to make sketches or photographic studies, it is a building whose arresting architecture has made it one of a handful of physically remarkable Faculty Club buildings in the American university world. As an object of art, it fully realizes that sought-for quality in important public architecture: the creation of a sense of place, of an atmosphere distinctively its own which influences mood and outlook among those who come to it.

As the Faculty Club's members took up residence in their new building, they brought with them a sense of excitement at their possession of so striking a structure, the creation of one of the era's most distinguished and admired architects.

They brought, too, a large construction debt and the classic legacy visionary architecture always bequeaths: warm advocacy and admiration of the building, together with harsh criticism. Charles Moore's structure would never be taken for granted.

In subsequent years the Club endured unending financial crises, forcing it even in the building's planning stages to make significant changes in design. The building felt the direct impact of the late-1960s era of student protest, and was the scene of a tragic bombing death which shocked the campus community. Twenty years after entering its new home, the Faculty Club is an exciting place at noontimes, with its large luncheon crowds and its conference rooms busy with departmental and other group affairs, and its frequent evening gatherings are always well attended. Increasingly, the Faculty Club is performing its role of campus center for faculty, staff, and community. Club had been meeting in one of the so-called temporary buildings (building #46) left over from the Marines...  
There was not a particularly active program, perhaps

## ORIGIINS

Shortly after their campus, which for thirty-five years had been a small state college, became Santa Barbara College of the University of California in 1944, the faculty created its first faculty club organization to host social functions for the campus's professors and lecturers. After the institution moved, in 1954, to take over the site of the former Marine Corps flight training center on Goleta Point, there were desultory efforts made to use the former Marine Corps officers' club, located in a building at the campus's northeast corner, as a faculty club. (These early, largely failing, efforts are recounted in Appendix B.)

It was not until almost a decade had passed, however -- during which in 1958 Santa Barbara had been redesignated as a general campus of the University -- that the resulting period of swift growth in student enrollment and thus in size of faculty created a context, compounded of large expectations and ambitious visions of the future, within which effective steps could finally be taken toward erecting a faculty club building. Essentially, what had happened was that by the

mid-1960s a sufficiently large addition of distinguished professors to the faculty, people more sophisticated in outlook and national experience, had arrived to set in motion imaginative new initiatives.

In 1963, under the extraordinary leadership of a new Faculty Club president who was also quite new to the campus, Professor Steven Horvath (founder and director of the campus's first organized research unit, The Institute of Environmental Stress), surprisingly bold movements got under way to build a new and innovative Faculty Club building which in its planners's minds would be appropriate to a large and distinguished international center of learning.

In this project, the Faculty Club organization finally found a focus and a purpose. Formerly, as Professor of Art History Alfred Moir in a typical remark has put the matter, "I wasn't particularly active in [the Club] until the prospect of a new building developed. Before that time [the Club] had been meeting in one of the so-called temporary buildings [building 446] left over from the Marines.... [There was not] a particularly active program, perhaps

because of the facilities." (1) Most faculty members shared Moir's apathy. According to John Cotton, Professor of Education and Psychology, the original faculty club was located "over in what [later became] the [Robert Maynard] Hutchins Center [for Democratic Studies].... The old faculty club was used more for an occasional party ... two or three times a year, and that was about it...." (2) "There had been an attempt to set up a faculty club in the old officers' quarters," Horvath, Professor of Biomedical Engineering, said, "but that was absolutely nothing. Nobody went there, and the faculty seemed to be lacking in coherence." (3) By 1961, fifteen years after the organization began, the club's activities were limited to a fall barbecue and occasional social events.

Despite its seemingly moribund condition, however, the club did not die -- thanks mainly to the efforts of Horvath. As Moir said:

A move developed lead by Steven Horvath ... to plan and finance and finally build a new ... Club ... designed to serve the same purpose as the faculty clubs at Berkeley

and UCLA.... [In other words to serve as] a great center of faculty activity on a sociable basis rather than on an official kind of basis." (4)

Cotton concurred, saying that "there was a feeling that any substantial campus should have something that the faculty more or less owned, and that would be a social center." (5)

Dr. David Gardner, who in 1988 was President of the University of California, had been Vice Chancellor of University Relations at UCSB in the mid-1960s, and had taken an important role in supporting the new Faculty Club dream. In recollection, he described the then current belief that

there

should be a place on campus where it would be easy for members of the faculty [to] informally get acquainted, where they could go to lunch, where they could hold departmental receptions and events of one kind or another, where there could be dinners involving members of faculty, perhaps the faculty of various schools and colleges, and where we would have on campus an opportunity for the faculty to entertain persons who are

being recruited from other universities. We didn't have anything at the time. All we had available was the University House, the Chancellor's house ... and he went out of his way to be helpful, but you can't use it beyond reason.... [So] there was really no place on campus other than the University Center.... For example, if you're recruiting physicists from Cornell or Michigan or Princeton or whatever, and they come to the campus, there is no place you can entertain them for lunch or for dinner. Or, if you had a distinguished Nobelist, for example, coming to lecture on the campus, hosted by [a] department ... there was no place where [that] department ... could host a nice reception honoring this person. So, there were those needs we hoped would be satisfied by this building, as well as the fostering of friendship and acquaintanceship of the faculty members themselves, especially as the campus grew and the number of faculty members increased. (6) Dr. Vernon Cheadle, UCSB Chancellor at the time, addressed this same point in a pamphlet in 1973 when he said there "was

also a critical need for a place where the free exchange of ideas, serious discussions between scholars from a variety of disciplines and meetings of importance to campus development could be nurtured...." (7) Horvath, in discussing the need for a faculty club, said "you never got acquainted with anybody, so I talked to Cheadle one time about the stupidity of the campus not having any real way to get together." (8)

Horvath's leadership, with Cheadle's valuable support, led to the creation of a Committee on the Establishment of a Viable Faculty Club on December 5, 1963. (Later named the Special Planning Committee for a Viable Faculty Club.) This committee, with Horvath as chairman, crossed many hurdles before breaking ground for the new club, including the choice of site and architect, and the difficult question of funding.

The committee had sufficiently progressed by May 14, 1964, to report their recommendations to the Santa Barbara Division of the Academic Senate. The building would have to be large enough to handle regular lunches and receptions, Horvath told the Division, as well as provide an area for reading and relaxation. Campus architect Ray Ford

recommended a minimum of 10,000 square feet to fulfill the club's needs, and provided drawings to suggest the type of facility which might serve the university and reflect the cultural environment of the Santa Barbara campus. "We proposed that the building be centrally located," Professor of Art History David Gebhard said, "but for a variety of reasons the administration and [campus architect Charles] Luckman rejected this." (10) Horvath and the Luckman firm wanted the site of the new building to be special, and one of the most beautiful spots on campus was chosen -- the cliff area overlooking the lagoon. Deeply involved as a scholar in studies of environmental stress, Horvath hoped to create an atmosphere in the new club that would be conducive to relaxation, harmony, and good physical and mental well-being. The beautiful setting by the lagoon would serve as the perfect location for such a facility. He also hoped it would include swimming pools and squash courts to minister to physical health and recreation (which is a feature not to be seen in faculty clubs generally). Reminiscing about the controversial decision against a central site, Horvath said

"part of the idea was not only would we have a lovely place for the building, but a place where we could see something lovely.... There was considerable doubt as to whether that was the right place, but, from the standpoint of the beauty of the place, that was the place to be." (10)

#### THE STRUGGLE TO FUND THE DREAM

Funding presented the most formidable obstacle in the early planning stages. After all, UCSB was still a university campus with only 7,728 students and perhaps 450 faculty members in 1964-65. In a remarkably courageous burst of planning ahead for a (then-anticipated) future enrollment of 25,000 students, this relatively small faculty was undertaking to build a club facility large enough for such an institution. This meant that it would have to take on a very large financial burden, one disproportionate to the faculty's existing size. University of California President Clark Kerr helped matters along tremendously when he wrote the committee that the University would provide two-thirds of the construction costs, one-third as a gift and one-third in the

form of a low interest loan. The remaining one-third had to be collected through gifts and faculty contributions.

On March 25, 1965, Horvath reported to the Division that he had requested a \$200,000 gift from The Regents as well as a low interest loan of equal amount. The additional \$200,000 of the estimated \$600,000 budget would be raised from membership drives and other donations. The Regents approved the funding within a month.

Horvath told the faculty that he expected to obtain \$126,000 from outside sources. The committee then asked faculty members to pledge the remaining \$74,000. Questionnaires were sent out to determine their commitment to the club, and to set up a standard for membership dues. Responses ranged from tentative to nonexistent. Therefore, membership was extended to the Administration in an attempt to broaden the base of support. Horvath recalled "that was a real stimulus because the administrative section of the university at that time was much more supportive of a faculty club than the faculty." (11) In a final effort, Horvath

spoke at departmental meetings across the campus trying to arouse interest and finally got "a fairly reasonable response." (12)

Initially, membership included ladder-rank professors, lecturers, instructors, associates, and some individuals from outside the university. New members pledged nearly \$50,000 in two months, but they were still over \$25,000 short. Only 129 members had signed on so far. Horvath emphasized that 235 members were needed to successfully open the club. "The Committee cannot approach outside sources," he pointed out, "until the faculty quota has been pledged." (13) President Gardner remembers the difficulty in obtaining faculty support.

The Regents of the University, while willing to help finance the club, were not willing to pay for it, and that was true on all the campuses, not just UC Santa Barbara. That meant we either got gifts from our friends and alumni, and/or we sought fund raising success with the faculty. And we thought we would have a hard time inviting support from outside the University

if the faculty themselves hadn't given evidence of the[ir] willingness to support it...and...concentrated on inviting contributions from the faculty. (14) Unless the faculty demonstrated more interest in the club, and expressed that interest with a pledge, the committee feared it would have to admit defeat and be dissolved. Gardner suggested some reasons for the failure of the membership drive.

[This] was a new idea...the campus had gotten by without a faculty club, and you're asking people to give money. And moreover, the campus had grown dramatically just prior to that. There were many new faculty members joining those who had been there for some time, and they weren't as well acquainted as they might have been. (15) As Horvath had hoped, much financial help came from outside donors, especially from William H. Joyce, Jr., a Santa Barbara businessman. Without Horvath's efforts, this important donation probably would not have been possible. "Steven Horvath spearheaded the funding drive for the building," Cheadle said. "Bill Joyce and Horvath were good

friends because of Joyce's heart problems and Horvath's experience with physiology, and that helped to prompt Joyce's gift." (16) Joyce's "understanding of the importance of the club as a center for the many facets of the campus community and the Santa Barbara area," Horvath told El Gaucho, "convinced him to provide this very tangible aid." (17) That aid consisted of \$125,000.

Among the more important of these off-campus were those from such agencies as the Albert Thille Foundation, Dean Witter and Company, Education Foundation of America, and the Lucie Stern Trust Fund. (18) The contribution from the Thille Foundation was the result of Thille's friendship with Cheadle during his days at UC Davis. Gardner had been associated with Dean Witter while pursuing his graduate studies at Berkeley. This early success and public support belied the many difficulties that would plague the organization throughout the next two decades.

THE CORE OF THE DREAM:  
AN ARCHITECTURALLY DRAMATIC BUILDING

Perhaps the most controversial aspect of Horvath's vision was the architectural design for the club. He wanted a building that would stand apart from the rather ordinary campus style, which, according to Cotton, was referred to by many as "Motel Moorish." (19) Horvath, when choosing an architect, enlisted the help of Alfred Moir, who said:

We resolved that we would get a major architect, a nationally or preferably internationally known architect if we could possibly attract one, to build the Faculty Club. So, I got up a list in collaboration with our colleague who, in many respects, was the gray eminence behind the building...Professor David Gebhard." (20) Horvath, wanting an architectural design to match his vision, was more blunt in his objection to the accepted architectural norm.

We were fortunate in that Mr. Joyce and myself had certain ideas about the faculty club that were not really in rapport with people on this campus.

The square building was the ideal building here ... and being that that was their concept, Mr. Joyce and I had already decided that we weren't going to build anything that would look like the rest of the place. We had a lot of pressure against it, but since Mr. Joyce provided most of the initial money.... (21)

Moir and Gebhard considered many architects including Edward Stone, Harwell Harris, and finally Charles Moore's firm, MLTW. "Very enthusiastically, we settled on Charles Moore and his firm," Moir continued. "At that time Charles Moore was a professor of architecture at Berkeley.... We were very familiar with [his] architecture, particularly Sea Ranch [on the far northern California coast]." (22) Gebhard concurred, saying:

We felt that [Moore] was a good choice because, after all, he was also an academician.... He was a great admirer of Bernard Maybeck's splendid faculty club in Berkeley. As I recall, there was no great argument over the selection of Moore." (23)

Moore's architecture intrigued the committee members, and the decision was soon made. Horvath felt Moore brought to the club not just an "exotic" architectural style but a commitment to a design which would "characterize the atmosphere of cooperation and integration." (24) He had a well-earned reputation as one of America's leading modern architects. Santa Barbara architect Henry Lenny describes Moore:

He's a brilliant, talented, extremely creative man. He, as you probably know, is one of the five top architects in the world, certainly one of the best recognized in the world. [An article] essentially declared Charles as being synonymous in this day and age in architecture [with] Frank Lloyd Wright [in his day]. (25)

Humanistic is perhaps the word which best describes Moore, for his creations exude a warmth and concern for the inhabitant's interplay with the structure. Moore has been characterized as an advocate for a counter movement which is subscribed to by so-called "scholarly" architects who ground their work in architectural history. (26)

Architect William Turnbull, who collaborated with Moore on a variety of structures including the Faculty Club, said "I think of Chuck as being a marvelous free spirit, filled with whimsy and fantasy and a tremendous sense of scale in interiors." (27) Moore's philosophy rebuffed the modernists who "begin with a form -- perhaps a beautiful form -- and then imposes that form on human users, who unfortunately come in all shapes and sizes." Moore, therefore, has sought to re-introduce the human element in architectural design. (28) Horvath recalled that they wanted "a structure which would be attractive, unusual, and relatively liveable." (29) Lenny worked with Moore on the Club and described him as very good to work with. He has his own style.... The issue of symbolism in recognizable forms is a very strong issue with him and he's a very creative man who seeks interest in his architecture in a very contemporaneous form. Contemporaneous forms means post-modern. (30)

Moore's talent is in his creation of personalized interior designs which "circulate" well, giving a person a

sense of interplay with the building. In the Faculty Club, he also drew on architectural design themes to be seen in the distinctive local scene in the city of Santa Barbara, especially its towered Mediterranean-style county courthouse. As Lenny explained, Moore incorporates past architectural symbols into his design, to serve as a catalyst and evoke a subconscious interplay with the user. Moore's recall of the past in his structures is due largely to his penchant for world travel, for it is from this experience that he can employ architectural symbolism. (31) Gebhard, considered an authority on Moore, described the man as "a very thoughtful architect. [In] any design, whether it be the Faculty Club, private homes, or museums, you can see a very strong intellectual effort on his part which governs the design." (32) "There are always a series of principles that lie behind [his buildings]," Gebhard continued. "They are not capricious. He's a marvelous combination of historian and practicing architect, and those are unusual qualities." (35) Moore's buildings demand attention and invite a visual and physical examination. The designer's intent was to

jolt the user of the building by departing from the norm toward a presentation which would stir the senses, unlike a conventional building which allows us to fall into a pattern of non-participation.(34) Yet, it was the innovative employment of these bits and pieces of established architectural moments in the past which served as part of the Moore experience. He also strove to create a facility tailored to the personal tastes of the occupant. (Appendix A explores Charles Moore's architectural ideas and his concept for the Faculty Club in depth.)

Moore's primary contribution to architecture was the creation of a style which moves away from the trends of our industrialized, impersonal world. Morgan and Naylor described Moore's "faith ... in living out ... each individual's personal destiny, not as a social consciousness moralistically imposing itself through architecture, and certainly not some transposed stylistic architectural identification." (35) Thus, Moore will be remembered for creating a personalized building in tune with the human dimension for its inhabitants.

Work on the design of the Faculty Club began at Sea Ranch and was continued at Moore's offices in New Haven, Connecticut, after he had joined the faculty at Yale. William Turnbull, Moore's partner at the time, said "I remember long days at the Sea Ranch. I'd leave the office and go to work on the edge of the Pacific Ocean and focus on this." Turnbull described the New Haven environment as "a big sort of open family office" where Moore and his graduate students could creatively experiment. (36) Lighting designer Richard Peters recalled "a very exciting group of young people who were in Charles's office at the time ... many of the really exciting ideas, including the neon banners, were all part of that group." (37)

Meanwhile, Horvath, Moir, and Gebhard were completing the preliminary steps at UCSB. The process quickly moved forward when plans and models arrived from the architect. Horvath previewed Moore's plans to the Division on June 9, 1966. The atmosphere on campus was at just the right pitch for a bold concept to be received approvingly. Over the previous three years enrollment had doubled, reaching 9,378

in fall, 1965; it would rise to 10,833 a year later, and approach 12,000 a year after that. In 1965-66 UCSB would search for and bring to its faculty 200 new professors; in the following year, 159 more. New buildings were being constructed all over the campus, two in 1963-64, four in 1964-65, two more in 1965-66, and three in 1966-67. Thus in a four year span, eleven new buildings appeared, among them the marine laboratory, Psychology, Speech and Drama, the administration building (Cheadle Hall), University House, San Nicholas Residence Hall, Engineering I, Chemistry, and Phelps Hall. In this same remarkable period the campus granted its first doctoral degrees (June, 1963) and launched thirteen new doctoral programs. In 1964-65 its first Organized Research Unit had appeared (Steven Horvath's Institute for Environmental Stress), to be followed by two more in 1966-67. In short, these whirlwind years saw a new UCSB rapidly appearing with abundant promise of future distinction.

Why not, then, think in large terms when considering plans for a new faculty club? Horvath's proposal called for a building of 10,000 square feet of usable space, dining

facilities for 400, as well as additional small rooms for meals and conferences. There would be a kitchen adequate to serve 700 people, ten living units, and two libraries. One of the libraries was, in fact, a bar. State law did not, in these years, allow alcohol permits on campuses, so the upper library was to be stocked with private liquor lockers. Moir said "each member had a locker there. I remember being rather annoyed because the lockers were designed to take five bottles, not six -- I needed six bottles in mine." (38) In addition, and of particular interest to Horvath, there would be squash courts and a swimming pool. Horvath informed the Senate that groundbreaking would be in the fall of 1966, and the club would be ready for occupancy by fall of 1967.

The environment of the faculty club at U.C. Berkeley was a primary inspiration, as Turnbull explained:

We knew the Berkeley Faculty Club, which is ... a really wonderful gathering space, with a huge fireplace, and sort of woodsy baronial, but it makes you feel good to be in it. And the thought down here was that, when you stop classes and dealing with students and took a break,

that you should sort of change gears, and this would be a grand place to change gears.... And yet, it was all to work in with the nature of the site. (39)

The local architectural heritage was also a major influence on design, although Moore and Turnbull seem to have been aware that their vision of the local style might not coincide with what campus authorities had in mind. Turnbull elaborated:

We were trying to get approval from the design review board in terms of Santa Barbara Spanish architecture. It is of course Santa Barbara Spanish architecture as everybody knows (laughs) ... You know, 'you guys have to conform to the image of UCSB.' We Conformed! (40)  
Whatever the interpretation, the local connection was taken seriously. "This is Santa Barbara, the home of 1926 Spanish revival -- the County Courthouse was used as a model -- this is exuberant! Because Santa Barbara was exuberant in its heritage and enjoyed living." (41)  
Both Horvath's vision and Moore's design quickly underwent changes. Despite an additional loan from the

Regents, raising the debt to a total of \$297,927.46, a Faculty Club Board elected on January 17, 1967, led by Horvath and Moir, soon faced financial difficulties. These necessitated many alterations in architectural design to accommodate the tight budget. Moir explained this process:

The plans did have to be modified because we didn't have enough money, so that a number of guest rooms, which would have been twelve I think, was reduced to the present number which is six. A very elaborate bathing establishment which would have had saunas and Turkish baths and so on ... on the site of the present locker rooms was cut out. All or almost all the kitchen equipment was eliminated, and there may have been a few other reductions in order to make a building that could realistically be constructed with the amount of money we had. (44)

Thore Edgren, project architect in charge of interior design, suggested the board delete from their plans the kitchen equipment, skylights, children's wading pool, electrical chandelier, and other decorative items in order to

save money (approximately \$55,000). Lenny remembered:  
The building, as I understand, came so much over the original probable cost of construction that some exchanges were made in materials. One example is the corrugated fiberglass panels they used. They originally were supposed to be all glass skylights, but that proved to be too expensive. In the long run, of course, that was a liability, because that really is the source of many of the problems the building has had. (43)

#### THE DREAM IS CONSTRUCTED

Groundbreaking ceremonies took place on May 8, 1967. President Gardner recalls the day as "nothing short of a miracle given the disappointing start three years earlier. That was a very happy day." (44) An El Gaucho article reported Moir as saying the new club would be an "exciting and different building, but one that will be functional and will fit in with the basic architectural style of the campus." Cheadle was reported to be very excited about the project, feeling it would be an important intellectual and

cultural addition. Horvath claimed the club would improve student-professor relations, helping them to better understand each other as they become better acquainted through the facilities of the Club." (45)

Construction began and the board turned its attention to furnishings and interior design. Working with Moore's ideas, Horvath, Gebhard, and Moir searched for furnishings and fixtures to complement the building. A unique assortment of European architectural elements were acquired from the Hearst Corporation's San Simeon Collection. "Mrs. Hearst was a member of the Board of Trustees at the University," Gebhard said. "She was approached, I don't recall if it was Charles [Moore] or [William] Turnbull, and asked if we could purchase some parts in storage at the warehouse up at San Simeon."

(46) Gardner added "The Hearst family you know made some gifts to it, and I negotiated those. I thought that added quite a bit -- the ceiling in the dining room, some of the Medieval and Renaissance materials..." (47)

The Hearst collection offered a treasure trove of unique items, and obtaining them proved to be quite an

adventure, as Moir explained.

One memorable day, Charles Moore and Marta Dusmet, (wife of the Vice Chancellor for Business and Finance [Luigi Dusmet]), and I drove up to ... this warehouse ... and were shown, as I recall, three enormous catalogs which were looseleaf books ... with photographs of the stuff that was available and there was all sorts of stuff that was really irresistible.... [We found] in this catalog what was described as a fifteenth century Spanish ... wooden ceiling made of inlaid wood and painted....

Moir also related how he struck a bargain for the ceiling.

The price was \$4,500, and just out of sheer habit, since I've lived in Italy so much, I decided that we'd better have a little haggle with the Hearsts about it. So, I had a haggle with William [Apperson] Hearst by phone ... and he would not relent on this price ... which was, in fact, a very, very reasonable price. But he threw in a Gothic window and two fireplace enframements.

When the shipment of Hearst items arrived, however, Moir was surprised by its contents.

When the ceiling arrived, in God knows how many crates, and we began to unpack it, we found that it was wrapped in newspapers, in Spanish newspapers, bearing the dates, as I recall, of 1923 or 1924. Furthermore, as we unpacked it we discovered that there was a good deal more than we had thought we were buying.... It was not one ceiling, but two ceilings." (48)

William Turnbull related that he and Moore were delighted by the acquisition of the Hearst antiques, and spoke of the architect's purpose in adapting them to the Faculty Club:

[It] seemed like a wonderful thing to play off of, and use those gifts to heighten the specialness of that environment by incorporating sort of relics, but not incorporating them the way they were done originally. The ceiling panels are nailed up as wall panels. So, to re-use the panels, but in a different way, is to make you more conscious of them.... So, that was just fortuitous, to give it a special character, give it an

allusion to San Simeon ... and other wonderful places in California. And to Spain and all the stuff that generated Santa Barbara ... it's all just part of the fabric of putting something together. (49)

Other San Simeon purchases included an Italian sixteenth century carved stone mantel, a French thirteenth century limestone window, and a French twelfth century Romanesque stone window.

E.M. Nagel of San Francisco, President of Drownheat Bakeries, donated a large antique Louis XVI chandelier. Moir particularly remembered this story about the chandelier. Vernon [Cheadle] said ... the university had been given this tremendous white elephant, an enormous Venetian crystal glass chandelier, and what were we to do with it? He indicated that those fools building the faculty club might possibly find some use for it and we did. We were absolutely delighted with the prospect of it. I can remember a cut-out of it being made, a cardboard cut-out in exactly the same dimensions as the outline of the chandelier ... and Charles Moore and I and very

possibly David Gebhard standing at various places in the Faculty Club while one of the architecture engineers with a fishing pole and line dangled this cut-out in various places until we decided where it should go -- where it is to this very day...." (50)

Richard Peters found the use of the chandelier to be a typically whimsical Charles Moore decision.

I'll never forget the day the chandelier arrived.... I guess there was a donor, I don't know, some lady. And Charles said, 'oh yes, of course we'll take it.' And that's Charles, that's been Charles as long as I've known him. You deal with a lot of crazy things that Charles just wants to do on his own, and so I just work with the givens. (51)

Even more unusual than the chandelier was the collection of stuffed animal heads which Moore had mounted in various locations around the building. As Moir described:

The university was left a house and its contents ... [and it] had quite a lot of rather grand, if somewhat battered ... baronial furniture.... [It] also had a

collection of maybe ten stuffed moose and deer and goat heads, and we grabbed those and installed them in the entry to the Faculty Club on the upper floor. (52)

Peters had just finished placing lights above the telephone booths, when

all of a sudden Charles was given a whole series of stuffed animal heads, and he put them on the wall. And of course my lights were [pointed] down for the telephone booths, and he called me and said 'what would it cost to put new lights in that would shine up and down?' And I said, 'Charles, you don't have it in your budget, you've run out of money.' He says 'okay, turn 'em around.' So, we went down and turned these damn things around, and uplift these funny stuffed animal heads. The photograph I have of it is so outrageous... I use it as [an example] of something not to do... (53)

Other furnishings for the Faculty Club were also donated. Two prominent local women donated tapestries. "A crimson ... satin fabric with a pattern inlaid ... in gold thread" was donated by Pearl Chase. Mrs. Jean Armstrong gave

an "enormous tapestry [which] ... represented Diana and Acteon..., a silk tapestry probably fifteen feet square."

(54) Members of the Art Department also donated original works in lieu of initiation fees. Irma Cavat donated a number of her paintings. Michael Arntz created a large ceramic fountain which was one of two fountains in the central court.

The most famous and controversial pieces of donated art in the building were the neon banners. Some kind of banner had always been intended for the dining hall as an allusion to the baronial splendor of both San Simeon and the Berkeley Faculty Club. With the current "pop art" themes in mind, neon was discussed early in the planning stages, but proved to be too expensive. "It was a minimum budget. I mean it was the tightest budget of any building ... we scrimped and saved every penny on it," recalled Peters. "And, then one day [Moore] called and said, 'we're going to change the banners to what you really wanted originally,' and I said 'neon?' And he said, 'yes ... it's going to be my art contribution to the building.'" Working under the name "Elm

City Electric Company," three of Moore's students, Jerry and Martha Wagner and Bill Grover, created the banners at the New Haven office. Peters continued:

Charles, and I think the whole crowd, drove [the banners] all the way out from New Haven. And then they were installed, and needless to say they became the most photographed thing of the building.... It was just an attitude of design in the sixties which this became really the foremost piece of because no one had ever put neon banners in a building.... They were absolutely marvelous and beautiful.... They were Charles's personal gift of art to the building. He paid for them.

(55)

In Moore's architectural vision, a visitor to the club would pass through a series of unique environments before reaching the grand dining hall. Richard Peters explained:

We had worked out a system of lighting from the front entrance as a sort of series of light events, so that you came up the long walkway and it was a very low level of light. And then you came into the oculus and

reticula, and that was ringed in light so that you knew you were in the central beginning of some place to go.... And then down the long walkway to the front entrance ... we sort of did a scalloping of light on the wall.... You went from place to place in light, and that was the way to accentuate the architectural movement or progression that people actually had to go through.... We kept trying to just focus it so that by the time you arrived at the great hall, you'd gone through a series of lighting events.... The sort of mystery of light became a part of it. (56)

On January 15, 1968, having seen his vision on the way to becoming a reality, Horvath relinquished power to a new board, chaired by Alfred Moir. The new board, trying to cope with construction costs running over budget, approached The Regents for a three year reprieve on loan payments. This began an endless process of payment delays and loan restructuring.

Club membership rose to 346, but only 77 had paid the high initiation fee of \$100. A full professor was expected

to pay \$400 per year in dues, while associate and assistant professors paid \$300 and \$100 respectively. In light of the difficulty of collecting these high dues, on April 17, 1968, the Board announced that full professors would pay \$6.50 per month, assistant professors \$5.50 per month, and emeriti would pay half that rate. Board members agreed to pre-pay \$100 in fees to provide the club with operating money, and allowed construction to be completed six months after Horvath's original target date.

#### THE CONTROVERSY BEGINS

The doors of the UCSB Faculty Club officially opened on June 16, 1968, with a reception and dinner hosted by Chancellor and Mrs. Cheadle. The opening day was a complete success, and initial reaction to the building was generally positive. "I think most people were stunned by the building," Moir said. "Most of the people whom I knew just thought it was simply wonderful ... particularly for the remarkable spatial effects and light effects that Charles Moore achieved." (57)

Certain key elements of playful pop-art interior decoration, such as the carnival-like strings of light bulbs, the stuffed animal heads, and the banners composed of gleaming metallic streamers or of neon and plastic hanging high over the building's "great hall," aroused particular attention -- admiring, wondering, or negative in tone. Then there were the soaring spaces, the boldly rising staircases, the elegant touches of crafted detail, the great high windows flooding light into the building. It was a structure that lifted the eye upward to explore its high places, its jutting edges, its strong juxtapositions of mass and line. Richard Peters recalled the opening with great pride.

[When] it was finally finished, and I remember the really glorious opening of it, it was just amazing. I mean most people just couldn't believe what they were looking at. And we were all very, very pleased. It was a time piece, no doubt in retrospect, but it was beautiful, it was glorious. (58)

Gardner "thought the club had done a good job.... The architecture was a bit unusual, and I do recall mixed

impressions ... on the part of individual faculty members. Some liked it very much, and others cared for it less." (59)

Faculty and administration reaction to the building was mixed from the very beginning. English Professor John Ridland said his early reaction was very positive, because the building "looked bright and sharp, fresh, lively, modern, a contrast to the terribly drab, unexciting exteriors of most of the other buildings on campus." (60) President Gardner said that his immediate reaction to the building was positive. "I am not sure it's the kind of building I'd necessarily design myself. I thought it was unusual.... The Hearst gifts ... added quite a bit." (61) Gardner went on to add, "given Moore's style, he did a fine job of it."

As is eternally the case with unorthodox, innovative architecture, there were negative reactions as well. Robert Potter of the Dramatic Arts Department, a harsh critic, has remarked:

At first, only the self-conscious ugliness of the place made any impression. On a campus overflowing with bad architecture (some kind of masochistic response to the

beautiful natural locale of the setting?) it definitely proclaimed itself as the worst -- and was obviously so designed on purpose, rather than by mistake. (62)

Another faculty member recalled that "it was like being in a fishbowl." History Professor Stephen Hay wrote "[the Faculty Club elicited] not a feeling of warmth or coziness, but of too much space and light." Horvath acknowledged that there were numerous complaints about both its isolation from the rest of the campus and the waste of space. (63) Potter voiced an opinion shared by more than a few faculty members that the unusual design was a deliberate joke, a satire on the very notion of a faculty club.

I have come to see that the whole thing is a joke (whether a good one or a bad one is still a matter of opinion) -- a satire on the pomposity and Ivory Tower isolation of a faculty who, though they are hired to run a public university for the public good, are mainly interested in the narrowest of private agendas, and their own comforts. (64)

David Gebhard, while rejecting the notion that the building was intended as a prank, suggested that Moore may have deliberately conspired to give that impression.

I remember at the dedication of the Faculty Club Moore spoke, and [he] has this marvelous theatrical capacity and sort of presented himself as a bumpkin ... hesitant speech, and long hiatuses of nothing said, halting speech, etc. There was a certain feeling by a number of people that they'd been had, and that, of course, was exactly what he was trying to do -- to give them the feeling that they may not have selected the most talented architect. (65)

William Turnbull, however, insisted that Moore's motives were entirely serious, and made a strong defense for the appropriateness of the design.

Chuck has this fantastic wit and whimsy and humor, but it's all sort of a counterpoint to a really serious side. And at a time when most of the buildings being done could be characterized by most of the buildings on your campus, which are rather dull and pedestrian and

flat-footed and non-inspiring, and many of them could be used for criminal justice activities, this said, 'hey -- you don't have to do buildings that way.' [In architecture] you can recall the past by referential -- you don't have to copy it, but you can recall some of the spirit of the past ... this is a place of retreat and ... renovation of energy, so why the hell should it be dull, dumb, flat-footed and foursquare? ... Chuck is a pixy at times ... but underneath all that is a really serious effort to make a special building, in a special place on campus, for a special use.... He didn't have any hidden agenda in there. (66)

Other faculty on the hostile side echoed the powerful populist ideas of the late 1960s by criticizing the very idea of a "faculty club" as elitist. That criticism could have been a reaction to the building's design, which, according to Roderick Nash, Professor of History and Environmental Studies, was meant to be castle-like.

I was very aware of the motif that [Moore] wanted to express in the club, and, as I understand it, that was

sort of a medieval castle, with the rounded turrets on the side and, of course, we used to have the heraldic banners inside of the club. The idea had always occurred to me that he was trying to make an analogy of a medieval society where you had dukes and earls and kings, and the university where you had chancellors and deans, professors, assistant professors, IAs, and public history students, and everybody had a pecking order.

(67)

The student reaction to the faculty club was generally more uniform. Not understanding Horvath's original intent to create an atmosphere of harmony that would improve relations between students and faculty, most students seemed to rebel against the exclusiveness of the new facility. Their reaction was one of "outrage and objection to luxury and elitism," John Ridland said. (68) Gardner remembered "the whole idea of being attacked by the student newspaper for being elitist and insular, privileged ... those were times when such views tended to be more pronounced than today."

(69) Cheadle believed the rebellion came from a minority of

the students, explaining that after it was built, a feeling began to form among some students that they were entitled to some of the benefits on campus like those enjoyed by the faculty. They resented the exclusive attitude that they felt the club represented. However, most of the students were apathetic except for those noisy few who manipulated the news to get attention." (70)

#### THE KILLING OF DOVER SHARP

The club began its daily operations of serving lunches, providing meeting space, and offering a relaxing atmosphere for faculty members while the violent anti-Vietnam crisis thundered across the nation, filling the streets with angry, protesting thousands, and turning college and university campuses into scenes of violent "trashing" of facilities, and near-gorilla war of clashes between student dissidents and the authorities. In the spring of 1970, when protests climaxed with the invasion of Cambodia by American troops, UCSB saw some especially spectacular outbreaks, culminating

in the burning of the Bank of America branch office in Isla Vista. There were constant battles between law enforcement officers and protestors. In this setting, general student feelings about faculty elitism transformed the club into a symbol of administration and authority. Associated Students President Paul Sweet requested club facilities for student organizations in November of 1968, but the request was more or less ignored. As was the case on campuses across the United States, student-faculty relations deteriorated, and the new campus building increasingly became the target of student hostility.

With tensions on campus increasing, faculty club officials became concerned with security. On September 26, 1968, Vice Chancellor of Business and Finance Ray Varley sent a memo to Alfred Moir, stating:

I have been a visitor at the Faculty Club many times in the past few weeks at all hours of the day and night, and I am afraid quite frankly for the security of the place. It would be a simple matter for anyone to just

stroll in and completely mar or otherwise deface the building or do damage to it.

Varley claimed that security at the Club should be an "urgent item of discussion" at the next Board of Director's Meeting.

(71) Whether or not his suggestion was followed is unknown, but his words proved prophetic, for seven months later, on April 11, 1969, a bomb exploded, taking the life of an innocent victim: the Club's custodian.

Maintenance man Dover O. Sharp, a "dependable, soft spoken [man who was] a blessing for us to have in the faculty club," saw a box placed in the corner of the Club patio, opposite to the serving line at the side of the building, on his way to breakfast at 6:20. (72) Curious, he opened the box. A concealed bomb exploded, flinging him backwards. With his clothes on fire and 70% of his body burned, Sharp crawled 75 feet to the swimming pool, leaving a bloody trail behind on the concrete. Students from the nearby San Rafael dormitory, aroused by the sound of the explosion, pulled the fire alarm and aided the injured man while waiting for help to arrive. Sharp underwent four hours of surgery, but died

two days later. Professor of History Robert Kelley, in his narrative history of the UCSB campus, wrote that "[the faculty] was shaken by the recurrent reminder that there were persons loose in the world who hated the university and its faculty enough to do such things." (73) The campus community was deeply shocked by the tragedy. The "great irony of the thing," Nash said, was that "the target was the establishment, but the man who died was a janitor -- real blue collar, not establishment at all." (74)

All student groups quickly condemned the bombing, and within hours students began collecting donations for Sharp. This money was later added to a reward fund, with the Faculty Club donating \$1,000 and the UC Regents donating \$10,000, for information regarding the bombing. Evidence was scant, however, and the crime remains unsolved. At the memorial service held for Dover Sharp at Lotte Lehmann Hall, Chancellor Vernon Cheadle spoke movingly of the sickness afflicting the campus.

Why should such a man or men choose this campus to do evil? Is there wickedness enough here to warrant this

barbarism? Are we evil but too callous to recognize it? Could it be we are so unrestrained, so uninhibited, so mauled by abusive language and threats, so insensitive to our impact on each other, so self-serving, so grasping of power that such a criminal act seems quite in place, quite to be expected? Is it merely an extension of what the environment will produce under our current circumstances? Are liberty and freedom to do as we wish to include wanton destruction and taking of lives? (75)

Nearly a year later, on February 3, 1970, unobstructed by police or university personnel, students stormed the Faculty Club, barricaded the road with club furniture, and proceeded to enjoy the facilities. Horvath's claim that student protests were inspired in part by student resentment of the faculty club's special alcohol privileges seems especially appropriate in light of this occupation. The demonstration was more party than riot, with students swimming, singing, and drinking through the day. The protest ended without violence or injury, but the Faculty Club Board

estimated the cost of damage to be \$1,428.41, mostly in broken windows, dishes, soiled carpet, stolen items, and destroyed furniture.

Three months later the club hosted a second student occupation. Protesting American involvement in Vietnam, 2,500 students armed with squirt guns and calling themselves the "Americong Army" played war games across the campus. At 1:30 p.m. two to three hundred students marched into the club and "liberated" its "main arsenal" -- the swimming pool. (76) These takeovers, despite their playfulness, were not completely harmless. Nash remembered:

In one of the breakins when there was a takeover, "fuck" was written on one of the tapestries. That was a terrible thing to do to this priceless historical object. That anger was looking for release in the 1960s, and it identified the faculty club as a symbol of the establishment. That's why we were targeted, and that's why the bomb was placed. (77)

#### THE CONTINUING UNDERLYING CRISIS: FINANCES

Although the club survived the philosophical differences between faculty and students, the financial problems it faced through the 1970s and 80s have nearly closed its doors many times. With yearly loan payments in excess of \$22,000, annual profits in the early 1970s never exceeded \$2,200. In May of 1972, with no payments yet made on the Regents' loan, the Board asked The Regents to defer payments for another five years, forgive the interest, and loan it an additional \$31,000 to equip the kitchen and provide some working capital. In February of 1973 The Regents granted the board a five year moratorium on the large loan and a two year moratorium on the small loan.

By 1976, however, the financial situation of the club was truly dismal. Unable to keep up monthly payments, Cheadle advanced the club \$2,000 to meet its monthly payroll, and suggested alternate uses for the club's facilities. If three of the small dining rooms were available for university conferences, Cheadle suggested, The Regents could justify the Faculty Club debt as an administrative cost. This

suggestion, although not adopted, signified a change in attitude that would transform the "exclusive" faculty club into a restaurant and meeting place open to everyone, including students.

When Robert Huttonback became chancellor in 1978, he met the Club's problems head on. Years of financial difficulty and faculty apathy had taken their toll on the building and the organization. With no funds available for maintenance, the building looked dilapidated within five years of its construction. With its deteriorating structure and tarnished reputation among students on campus, recruiting new club members became all but impossible. If the club were to survive, changes had to be made in the building and its operations.

On October 19, 1978, Huttonback asked the Regents for a \$46,678 loan for faculty club "rehabilitation." The money would be used for new upholstery, carpet, floor covering, steam cleaning and degreasing the kitchen, sandblasting the pool, and repairing pool equipment. In addition, the building had to be painted inside and out. Most crucial, key

aspects of the building's interior decor were eliminated while others were drastically modified, making for a much plainer building. These changes followed, reportedly, the interior design tastes of the chancellor's wife, Mrs. Freda Huttenback. The neon banners, the stuffed heads, and the tapestries, disappeared. Professor John Cotton described his reaction to the architecture and the changes:

I was never excited about the neon [banners] myself. They got written up [by] Tom Wolfe.... They were obviously interesting, but I guess I'm kind of neutral. I might have left them for historical reasons, but I didn't really feel bad when they were gone. (78)

The financial outlook remained bleak. Many proposals were considered, including an offer from Pea Soup Anderson's to take control of the Club and create a mini-motel on campus. Ultimately, arrangements were made with the University Center whereby the UCen agreed to provide luncheon and catering services for the faculty club, using club facilities, and, in return, paying the club 15% of gross income. Although income improved, it was never near enough

to make the loan payments. In 1979, the outstanding loan stood at \$362,880. In view of this desperate situation, Huttenback again requested a two year moratorium and was warned by U.C. Vice President Thomas Jenkins that not only was "forgiveness of capital of the Regents loans extremely unlikely," increasingly the options were "pay up or close up." (79) Jenkins then asked Huttenback if the club should be closed down.

The 1980s "marked another era in [the club's] eternal road to solvency." (80) U.C. Vice President for Business and Management, Baldwin Lamson, came to Huttenback's aid and suggested reworking the loans. He felt the club's ongoing problems stemmed from three original miscalculations: the initiation fee dispute in the early years alienated many prospective members; the building was badly situated, by its distance from the campus center, for collegiality, as well as being difficult to maintain; and the student unrest of the 1960s and 70s did not encourage faculty members to relax on campus. Furthermore, since the original loan was based upon a projected student population of 25,000 rather than the

actual 15,000 at UCSB in the late 1970s, Lamson explained that the loan should be restructured on a per capita basis. In January of 1981 the loans were restructured with 40% of the large loan forgiven, along with the total balance of the small loan. Monthly payments were thus reduced to \$700 and the loan, as of March 1981, stood at \$180,673. Under these new terms, the first payment in seven years was made. Optimism was short lived, however; the club continued to find it difficult to make payments.

Added to these financial problems were difficulties with the kitchen facilities. On April 24, 1981, the Environmental Health and Safety Board threatened to close down the kitchen due to hazardous conditions caused by water leaks and failing plaster. "If the faculty club kitchen cannot be operated in a safe and sanitary manner," EHS stated "[we] have no alternative but to recommend that it not be opened until it can be improved." The estimated cost of kitchen repair was \$8,000. (81) Adding insult to injury, in June of 1981 it was recommended that the pool be closed indefinitely until the mechanical filtration pumps were repaired and sanitary

conditions brought to acceptable levels. Physical Maintenance personnel reported that "the algae and debris in the pool rendered the facility a public health hazard." (82)

To keep the club open, and achieve success of any kind, the club managers concluded that the focus of the organization had to be changed. Board President and Professor of Economics Lloyd Mercer reported in a 1983 letter to Huttonback:

Recognizing the support the club receives from the campus, the Board has adopted the following policies. First, campus organizations may use the club for meetings, etc., without charge during non-food service daytime hours. Second, departments, offices and campus organizations such as the Affiliates, Faculty Women's Club, etc., may use the Club for catered events without a facility charge. We hope through these policies to provide some benefit to the campus in return for its support." (83)

The Faculty Club Board also considered changing the name of the Faculty Club to "University Club" to eliminate the

suggestion of faculty-only policies. Although tentatively approved, the change was never implemented.

Graduated membership fee adjustments were eliminated in December of 1980, with a new flat fee set at \$84 per year or \$7 per month. In 1981 a departmental fee of \$100 per year or \$8.33 per month was initiated to eliminate the problem of non-members charging meals to their departmental accounts to receive the ten percent member discount. The protests from various departments were loud and immediate, and the club dropped the policy. Further changes included the increase in faculty club rental charges for large dinners and other occasions from \$300 to \$500. This prompted a protest from the Resident Hall Association that "we are being priced out of the Faculty Club's use." (84)

In 1984 Santa Barbara City College's Hotel and Restaurant Management Department assumed general control of Faculty Club operations. Within a year, they also took over the restaurant. The club became busy with private groups staging events in the building and began to succeed. With

membership still low, however, financial difficulties continued. Mercer remembered some success during his term.

We had some increase in membership, but mainly we did it by changing the management of the food operation. We brought in City College's restaurant program, and they did a good job for a reasonable price and pretty much turned things around. They also opened the bar service and that was actually quite important in terms of profit because profit rate on liquor is quite high. Another thing that helped during that time was that the hotel accommodation there was full almost all the time. (85) Even though City College's success helped keep the club doors open, their financial demands could not be met, and the contract was cancelled.

In September, 1985, what turned out to be a revolutionary change for the better occurred. Following extended discussions between the Board and the administration, UCSB's Student Auxiliary Enterprises, the agency that runs all the self-supporting facilities such as the residence halls, the dining commons, and the University

Center, took over the Club's management. Bringing in Food Services to provide a significantly improved menu (later, the Club would spend large sums to create, finally, a useful kitchen), and Linda Ruuska as Club Manager, the whole philosophy was to at long last make the Club a popular campus center for faculty, staff, and friends by providing excellent, varied food at attractive prices, and by placing a full-time manager and staff in residence. Their task was to develop new ideas and programs, and turn an empty building (much of the day) into one that displayed the marks of one in the hands of a concerned, continuously present management. One important change was to bring the administrative office inside the main building (it had been sited in a separate, remote room by the entry-way), to transform an in-effect absentee management into one fully in residence.

#### THE FRAGILE FABRIC OF MOORE'S BUILDING

Moore's humanistic design emphasis is certainly reflected in his creations, for they have their failings just as their human occupants do. Moore's buildings are

complicated in design and demand strict detailing during construction. The traditional dilemma clients and contractors face with architects is the reality of actually constructing the concepts from paper to a workable, liveable structure. Lenny said:

Charles's buildings in the past have had a reputation of not standing up well, and in studying the drawings today [of the faculty club], we realized that the reason the building has not stood as well as it would have is because it was improperly detailed.

He believed this was because Moore did not have "much experience in the absolute technical aspects of putting a building together." (86)

Moore, as an architect, is in fact more designer than technician. His primary talent is in coordinating his vision with his colleagues. Once the initial concept is completed, he leaves the detailing to his associates. The occasional visitor finds Moore's buildings delightful, but the owners must live with the results. While pleasing to the

eye, his designs are notorious for being too hot or cold, leaky, and prone to extremely high utility bills.

On March 11, 1985, a meeting of the Faculty Club Board was called to discuss a possible collaboration with the Alumni Association, in hopes that joint occupancy of the building would salvage the Club. However, it would have to be expanded to accommodate both organizations, and the question of maintaining Moore's architectural integrity was raised. In May of 1985 the Alumni Association presented an outline for collaboration to the Board with points to be considered, such as the architectural feasibility of joint occupation, the cost of needed work, sources of funding, and how to preserve the architectural design while expanding facilities. The necessary renovations were estimated at \$750,000.

The Alumni Association authorized \$5,000 for Santa Barbara architect Barry Berkus to make a study of the club, to evaluate the possibility of joint occupancy. Berkus advised working adaptations around the older appointments, such as the fireplaces, in the expansion process. Smailley

Engineering made an initial survey in May of 1986 on the building's physical condition, reporting no severe structural damage, but noting a dry rot problem. In addition, the roof, glass doors, and skylights leaked. Lenny attributes some of the internal environmental problems to the complicated design that required tight-fitting joints. The passage of time resulted in natural wood shrinkage, relaxing the grip of the joints, allowing entry of rain and drafts. Because the external walls were deteriorating in some locations, stucco at such spots would have to be removed and replaced (since no wire mesh was originally used to hold the stucco in place). As Lenny said: "It's going to be an extremely expensive undertaking." (87)

Another seemingly insurmountable obstacle confronted the club on July 15, 1988, when the University's Facilities Management Department abruptly informed the club that it must pay its own utilities -- an extra \$3,000 per month. Acting Board president, Robert Kelley, asked Facilities Management to reconsider, telling it that this additional cost would break the Club. He stressed the importance of maintaining

the building for UCSB's image, calling it UCSB's "front parlor," its fine dining room, its principal showplace for presenting ourselves to those who visit us." (88)

A thumbnail sketch of the Club's varied contributions to campus life during the three years of 1986, 1987, and 1988 would include individual department use for 97 catered receptions, 59 dinners, 139 luncheons, 3 parties, and 40 meetings in meeting rooms, all at no additional cost to the department. This did not, of course, include the uncatered luncheons, numbering in the hundreds each year, that occurred every day in the main dining room. In 1988-89 the Club hosted buffet dinners prior to each on-campus UCSB basketball game that were attended by hundreds of campus and community people. In December of 1988 the Chancellor's office used the Club for two very successful Christmas parties for donors or potential donors in the fund-raising program. Over many years the Faculty Club facilities have also been used in the various Commencement exercises.

Faculty and staff regularly met for excellent meals in visually pleasing surroundings to exchange ideas and get

better acquainted, in circumstances where there were no waiting lines or other annoyances. During the fall quarter of each of these three years, the average number of luncheons served daily rose strikingly from 68 to 90 to 103. Unfortunately, none or almost none of this success yielded revenues for the Club, since all revenues for member luncheons went to Food Services, with only a small percentage of luncheon profit going to the Club. So, even though the Club succeeded in drawing bigger crowds, the financial problems continued to threaten its future.

On June 10, 1988, the Board made perhaps its boldest but most predictable move when it adopted a new "statement of purpose," officially widening the role of the club. It was a formal reconceptualization of the Faculty Club building as a campus facility. Although named in honor of the faculty, it would no longer be exclusive in any sense. It had gone from a hideaway for faculty members to an on-campus restaurant open to everyone. And after some two years of operation of the restaurant by Food Services, which in spring, 1987, brought in a gifted chef, Larry O'Hair, and provided a much

improved menu, by 1988 the Club had finally become the crowded, convivial place at luncheon times -- and therefore the community center for faculty, staff, and visitors -- that so long ago Steven Horvath had dreamed of and labored to create.

#### IN RETROSPECT

Nonetheless, the building had been changed in key ways, and in retrospect there were ambivalent evaluations of Charles Moore's Faculty Club at the twenty-year mark. Even Steven Horvath expressed his misgivings. His original intent of a place of retreat and quiet discussion among students and faculty was gone, but some say the building never reflected that vision anyway. Former Chancellor Cheadle, in fact, said the building never had met the club's needs.

I felt it was never the right building for its purpose because of the wasted interior space. The architect was innovative and the building has aesthetic appeal, and some members of the faculty have been in love with it from the beginning. But it was a white elephant! My

approval was required before construction could begin, and, even though I didn't think the building would meet the needs of its users, I acquiesced rather than fight for changes. (89)

Gebhard, however, felt traditional features were present. There was a bar in the top which was certainly a hideaway, and there was a little niched seating area on the balcony, but all of that has been destroyed by the present occupants of the faculty club.... The present occupants have simply made it a glorified Denny's. They themselves have destroyed the few things of Moore's that were traditional. (90)

Horvath lamented that the club "had not been used for the purpose intended.... We never really utilized the faculty club." Discussing the decision to turn the libraries (so-called) into office space, he added "they were a place for people to meet and talk. Their original purpose ... was to provide for greater communication." (91) It is certainly true that the Club is no longer exclusive. Membership in December, 1988, was up to 434, with a breakdown of 58%

faculty, 30% staff, 4% department, and 8% affiliates, alumni, and community organizations.

There was also a considerably revived campus interest in the Faculty Club. Professor Cotton offered this impression of the present level of interest. "I noticed for the first time in recent years we've got more people running for the Board than we have available slots.... So, I think maybe there's more interest in the operation of the club right now." (92)

The question of architectural design, uniqueness, and beauty versus functionalism continued to be a recurring theme in the history of the UCSB Faculty Club. Lenny explained this point further.

The building is in a sense a little bit of an impractical building, but then you'd find that a lot of the great landmarks, architecturally speaking, even going back to the Middle Ages, are primarily an art sculpture/architecture statement and the function becomes subservient to the artist's expression. (93)

Although not an architect but an expert in environmental stress, Horvath's comments echoed this sentiment:

The general attitude of this university was that efficiency was the most important thing. And really, efficiency is not the most important thing. It's the grace and loveliness of a place that makes it interesting, makes it worth going there. (94)

In 1988-89 the Board initiated new studies of how to repair the building, and restore it to Moore's original design. The architectural firm of Mahan and Lenny were retained to lead the renovation process. Unfortunately, many of the original furnishings had disappeared without a trace in the Huttenback renovation. Moir believed complete restoration would be impossible.

When I was abroad in Italy the neon banners were taken down, and I was told it was done because Mrs. Huttenback did not like them.... I believe they were destroyed, which is very unfortunate ... because Charles Moore designed them and, I believe, paid for them himself." (95)

The club in its twentieth year faced great challenges. The elements and structural deterioration were taking their toll on the Faculty Club. The building's supporters were fighting for its survival. Lenny, being involved in the current renovation movement, said:

There's major, major work to be done in order to just make the building fine the way it is. We are not talking about any changes [yet], just simply changing some of the structural exterior trusses.... [The] second step of this whole master plan ... would be to begin to change some of the functions. For instance, we studied the whole courtyard area [to possibly make] it into a useable interior-exterior space.... [There's] talk about providing a large skylight over the whole thing [the courtyard] and closing it in.... Phase three is the master "wish list" for the building. And then finally the future expansion of the building which is going to consist of major changes in order to accommodate the building for the coming years, and to make the building function better, and attract more

members.... Right now, the first priority is taking care of the building so that it does not continue to deteriorate. (96)

The Faculty Club is UCSB's only internationally renowned building. The architects and Moore himself are deeply committed to preserving the building. Lenny expressed his feelings about the building's importance, not only to UCSB, but to the world of architecture as well.

I respect the building and I consider [it] as being nationally a very significant architectural representation of a period of time. Ideally, I would like to see the building kept alive, see the future of the Faculty Club become very successful. I would like to see Charles, no matter what happens to this building, become greatly involved because it was his masterpiece to begin with. I am honored and delighted that I can work collaboratively with Charles on this, because of the respect that I have for the man, and then also the admiration I have for the building. (97)

The need to restore the organization to its original intent is as urgent as the movement to restore the club to Charles Moore's original design. A club criticized for its emptiness, its elitism, its waste of space, and its distant location was conceived very differently by those behind its inception. Horvath, Moir, Gebhard, Gardner, Nash, and others envisioned a place "where the whole idea was not to compact people ... but a place where you could go and talk." (98) They anticipated a structure different not only architecturally, "but different in the sense that it would provide for the intimacy and the opportunity for integration." Horvath's experience with other faculty clubs was that "everyone could essentially belong to the same 'union.'" The charges of elitism and descriptions of "cold storage lockers" and "fishbowls" fit strangely and unfortunately with pleas for integration, intimacy, and contemplation.

Equally unfortunate is the degree to which leadership of the club has been a matter of simply keeping the organization afloat. Cotton said:

[The] main thing somebody that serves on the board of the Faculty Club worries about unfortunately is survival. So what you're always thinking about is how you can keep this building functional.... I suppose what I'm saying is that these other concerns are important, but I sort of plead poverty. (99)

Juxtaposed with this prosaic financial reality is the dream -- the vision.

The Faculty Club has come full circle. Hopefully aware of Horvath's early dream of an atmosphere conducive to relaxation, harmony, and good physical and mental well being, the current Board is faced with the difficult task of reconciling this dream with on-going criticism and financial crises. But the original vision is still compelling. U.C. President David Gardner's late 1988 words echo these sentiments:

[It] does seem to me that an awful lot of effort went into bringing the club into existence, and people ought not to take it for granted. They are going to have to work to keep it. Keep it up. Keep it alive. Keep it useful. And I hope they will. (100)

## ENDNOTES

1 Oral History Interview: Alfred Moir, Professor of Art History, November 17, 1988, Santa Barbara, California. Interviewed by Deborah Osterberg.

2 Oral History Interview: John Cotton, Professor of Education/Psychology, November 28, 1988, Santa Barbara, California. Interviewed by Deborah Osterberg.

3 Oral History Interview: Steven Horvath, Professor Emeritus, Biomedical Engineering, November 22, 1988, Santa Barbara, California. Interviewed by Anne Emmons Hubber.

4 Moir Interview

5 Cotton Interview

6 Oral History Interview: David P. Gardner, President, University of California, November 30, 1988, Berkeley, California. Interviewed by Jennifer Hudson.

7 Vernon Cheadle, Gifts & Givers: Their Importance to UCSB, April, 1973, pp 3-4.

8 Horvath Interview

9 Oral History Interview: David Gebhard, Professor of Art History, November 17, 1988, Santa Barbara, California. Interviewed by Kevin Alexander Palmer.

10 Horvath Interview

11 Ibid.

12 Ibid.

13 Academic Senate, Minutes of June 10, 1965, p. 3.

14 Gardner Interview

15 Ibid.

16 Oral History Interview: Vernon Cheadle, Chancellor Emeritus, November 15, 1988, Santa Barbara, California. Interviewed by Christine Savage.

17 "Faculty Club to be Built", El Gaucho, June 17, 1966, p.7.

18 "Series of Gifts Reported for Faculty Club at UCSB", Santa Barbara News Press, January 19, 1988, p. B-10.

19 Cotton Interview

- 20 Moir Interview
- 21 Horvath Interview
- 22 Moir Interview
- 23 Gebhard Interview
- 24 Horvath Interview
- 25 Oral History Interview: Henry Lenny, November 21, 1988,  
Santa Barbara, California. Interviewed by Kevin Alexander Palmer.
- 26 Ann Lee Morgan and Colin Naylor, Contemporary Architects, St.  
James, 1987, p. 614.
- 27 Oral History Interview: William Turnbull, November 23, 1988.  
San Francisco, California. Interviewed by Drew Johnson.
- 28 David Littlejohn, Architect: The Life and Work of Charles  
Moore, New York, 1984, p. 137.
- 29 Horvath Interview
- 30 Lenny Interview
- 31 Littlejohn, p. 21.

32 Gebhard Interview

33 Ibid.

34 Littlejohn, p. 31.

35 Morgan and Naylor, p. 614.

36 Turnbull Interview

37 Oral History Interview: Richard Peters, Professor of  
Architecture, November 26, 1988, Berkeley, California. Interviewed  
by Drew Johnson.

38 Moir Interview

39 Turnbull Interview

40 Ibid.

41 Ibid.

42 Moir Interview

43 Lenny Interview

94 Horvath Interview

95 Moir Interview

96 Lenny Interview

97 Ibid.

98 Horvath Interview

99 Cotton Interview

100 Gardner Interview

## PART TWO

### Charles Moore in Architectural History

in 1980 the "New York Times" published a book of 100 photographs and commentaries designed to introduce the reader to Charles Moore's architectural style. The comments are by various critics and scholars who should have been familiar with Moore's work, yet they seem to be missing the mark. The book itself and even the accompanying introduction fail to explain what Charles Moore does to deserve the attention it receives. Some of the critics seem to feel that Moore's buildings are "fun" or "playful," yet they do not explain what makes them "fun" or "playful." Some critics seem to feel that Moore's buildings are "modern," yet they do not explain what makes them "modern." Some critics seem to feel that Moore's buildings are "contemporary," yet they do not explain what makes them "contemporary." Some critics seem to feel that Moore's buildings are "postmodern," yet they do not explain what makes them "postmodern." Some critics seem to feel that Moore's buildings are "postmodernist," yet they do not explain what makes them "postmodernist." Some critics seem to feel that Moore's buildings are "postmodernist," yet they do not explain what makes them "postmodernist."

### Charles Moore in Architecture

The architectural scene as we know it today has been motivated by two basic forces; the evolution of social mores in late 19th century Europe which resulted in a call for a "new" architecture to reflect new ideas; and the availability of cast-iron, reinforced concrete and other new construction techniques. The 1890s Art Nouveau movement surfaced in an attempt to reject the classic-oriented Beaux-Arts school of architecture. Following the turn of the century, debate took place in Europe over what form this modern architecture would take. As with any architectural school of thought, the argument over the correct interpretation resulted in the formation of several stylistic factions. The general consensus was that the movement called Art Nouveau served as part of a desired break from the past's imagery, but that the style would not function well for an increasingly industrialized society.<sup>1</sup>

The Modern Movement became firmly established in Europe by 1910, aided by the combined forces of mechanization and industrialization, the fading of the Victorian era, and a rejection of traditional architectural forms. The Swiss architect Charles Edouard Jeanneret (1887-1965) (who later assumed the title "Le Corbusier") had perhaps the greatest influence on the early Modern Movement. The doctrine of young Modernism called for total abandonment of ornamentation. In the words of one source, "A building was to remain pure, free of ornamentation, and its

exterior was to reflect nothing more than its construction and internal organization. Construction alone should determine the form, and the internal organization alone should determine the exterior."<sup>2</sup> Modernism came to signify the rejection of historical building forms and architecture.

By the 1920s, the Modern Movement attempted to express architectural purity with contributions by Walter Gropius, a German contemporary of Le Corbusier, and a host of other architects. The Modernist Movement identified with the machine as a symbol of the clean rational geometrical forms which are easily employed for a cheap mass produced corporate industrialized architectural form.

Le Corbusier produced the seminal work Towards an Architecture in 1923. The very title illustrated the modernist notion that all buildings prior to the movement were had been insignificant. Le Corbusier's declaration, "The house is a machine for living in.", embodies the Modernist machine aesthetic viewpoint.<sup>3</sup>

Modernism was not embraced by the United States during the early years of the style. The most dominant force in America during the twenties was Frank Lloyd Wright and his Prairie House style. Wright's style was demonstrative of American resistance to the Modernism mode. The emergence of the International Style during the 1930s strengthened the functionalistic concepts of Le Corbusier. The ground was not yet fertile for the Modern Movement in America, the effects of the Depression and the entry into

World War II made the architectural scene infertile to the entry to such a radical architecture.

Following World War II, Modernism became increasingly identified with a growing bureaucracy, industrialization and mass production. The Atomic Age in conjunction with a fledgling environmentalist awareness, served as the catalyst for an anti-modernist reaction. Many felt that the "new" architecture had strayed from its goals, and did not accurately reflect contemporary architectural philosophy. This was not unusual for architecture traditionally has undergone acceptance and rejection movements. The architect and academician Louis Kahn and his protegee Robert Venturi, were considered among the first American proponents of the re-humanization of architecture. By the 1950s, Le Corbusier was beginning to soften the machine aesthetic influence in his structures of that time.<sup>4</sup>

Kahn is better known for his professorial influence on men such as Venturi, and Charles Moore (Moore worked with Kahn at Princeton from 1957-59) than for his building design. One source describes Kahn's student Venturi as "the most influential American polemicist against the modernist tradition."<sup>5</sup> Robert Venturi's post-modern emphasis was best explained by his statement, "I like complexity and contradiction in architecture based on the richness and ambiguity of modern experience, including that experience which is inherent in art." Venturi's influence on Charles Moore is revealed in his concern that "Architects can no longer afford to be intimidated by the puritanically moral

language of orthodox modern architecture."<sup>6</sup>

By the early 1960s, a great deal of architectural literature had appeared to strengthen the case for the return to more personal building forms. It was at this point that Charles Moore entered the scene as a practicing architect. Architectural critic David Littlejohn has asserted, concerning Charles Moore, "I do not think there has been an American-born architect of comparable influence since Frank Lloyd Wright."<sup>7</sup>

During the 1950s an effort took place at UCSB to develop a campus architectural theme. According to one source, during 1949-50, the architectural firm of Soule and Murphy in conjunction with architect Chester Carjola, formulated the original campus design scheme.<sup>8</sup> This plan aimed at providing for a small liberal arts college, on the Goleta campus of 1500 students. The partnership of Soule and Murphy was succeeded in 1953, by the internationally distinguished Los Angeles architectural firm of William Pereira and Charles Luckman. Luckman's appointment seems to have been aided by the fact he was a former member of the UC Board of Regents.<sup>9</sup> It was Luckman who then developed a much larger plan for an institution destined to grow to 15,000 and more students in residence. His basic responsibility, beyond campus layout, was to provide an "architectural vocabulary" to be used by architectural firms specifically chosen to design each building.

In a recent interview, UCSB Architectural historian Dr. David Gebhard described the early years in the design of UCSB,

saying that "the intent of William Pereira and Luckmann in the fifties was to combine three traditions; the Hispanic tradition of Santa Barbara, California, and the innovative work Frank Lloyd Wright had done with precast concrete block and recast it so it would read as modern." (That is, there would be low red tile roofs, deeply shaded and shadowed walkways, an earth-colored soft brown building block, and strong horizontal lines using concrete slabs as defining members.) He continues, "Obviously this was most fully carried out in the Music and Arts building and from that point it fell apart." According to Gebhard the movement, "never came to an end because Luckmann in theory kept it on, it just became pretty seedy."<sup>10</sup> This coalition functioned until it dissolved in 1968, when the two architects had a falling out over the visual design of the campus, resulting in Pereira leaving UCSB to plan for the UC Irvine campus. Luckman took the helm as the sole campus architect until he was replaced by William H. Liskaman in 1971.<sup>11</sup> With the departure of Pereira, the fate of the Santa Barbara campus rested in the hands of Charles Luckmann. Campus Planner Tye Simpson states that "Luckmann was completely unconscious of the sights, views and natural features of the area. However, much time as Luckmann spent here, he didn't look around. He could have designed the campus from an office in L.A."<sup>12</sup> The awkwardness of the Luckmann design legacy was compounded by the existence of many former Marine Corps Base buildings. Former military structures such as the "Old Gym," by the swimming pool remained on the Santa Barbara campus because of

a reluctance to build expensive new facilities, making the placement of new structures all the more difficult. The campus design has also been altered over the years by the introduction of buildings which mirror shifting student career interests, an example being the construction of Science and Engineering facilities.<sup>13</sup> Overall, the UCSB campus has suffered from a necessary response to the institution's transformations. This is rather unfortunate for the campus location offers what could have been a rather spectacular academic setting.

Humanistic is perhaps the word which best describes Moore, for his creations exude a warmth and concern for the inhabitants interplay with the structure. Moore has been characterized as an advocate for a counter movement which is prescribed to by scholarly architects with a background in architectural history. The academic positions architects such as Venturi, Kahn and Moore have held has allowed them to promote their ideas to a vast number of young architects.<sup>14</sup>

The architect William Turnbull who has collaborated with Charles Moore on a variety of structures including the Faculty Club, states that "I think of Chuck as being a marvelous free spirit, filled with whimsy and fantasy and a tremendous sense of scale in interiors."<sup>15</sup> Moore's anti-modernist philosophy is evident for, "One of the problems, in his eyes, with architecture seen as art is that it tends to begin with a form—perhaps a beautiful form—and then imposes that form on human users, who unfortunately come in all shapes and sizes."<sup>16</sup> (This case could

be and has been argued against with the Faculty Club.) Santa Barbara architect Henry Lenny, who worked with Moore on the UCSB Faculty Club, describes Moore as, "very good to work with. He has his own style," he adds, "The issue of symbolism in recognizable forms is a very strong issue with him and he's a very creative man who seeks interest in his architecture in a very contemporaneous form. Contemporaneous forms means post-modern."<sup>17</sup>

Moore's talent is in his creation of personalized interior designs which, as the critic Littlejohn has noted "circulate" well, giving a person a sense of interplay with the building. As architect Lenny explained, Moore incorporates past architectural symbols into his design, symbols which serve as a catalyst and evoke a subconscious interplay with the user. Moore's recall of the past in his structures is due largely to his penchant for world travel, for it is from this experience that he can employ architectural symbolism in a very Jungian-like fashion.<sup>18</sup> Dr. Gebhard whom is considered an authority on Moore describes the man as "a very thoughtful architect. Any design whether it be the Faculty Club, private homes, museums, you can see a very strong intellectual effort on his part which governs the design." Gebhard continues, "His buildings are very thoughtful buildings (and) there are always a series of principles that lie behind them, they are not capricious. He's a marvelous combination of historian and practicing architect, and those are unusual qualities."<sup>19</sup>

The Moore-esque lexicon includes terms like light traps, cutouts, shaftlike and emotional potentials. Moore's building can not be called boring for they demand attention and invite a visual and physical examination. The designer's intent is to awaken the user of the building by departing from the normal to a presentation which jolts and stirs the senses of the user, unlike a conventional building which allows us to fall into a pattern of non-thinking and non-participation.<sup>20</sup> Yet it is the innovative employment of these bits and pieces of established past architectural moments which serve as part of that Moore experience. The designer strives to create a facility which reflects the personal tastes of the occupant, this tailoring can however result in resale difficulties.<sup>21</sup>

Moore's humanistic design emphasis is reflected in his creations, for they have their failings just as their human occupants do. C.M.'s buildings are complicated in design and demand strict detailing during construction. The traditional dilemma clients and contractors face with architects is the reality of actually constructing the concepts from paper to a workable, livable structure. Architect Henry Lenny offers insight into the character of Moore's buildings: "Charles's buildings in the past have had a reputation of not standing up well, and in studying the drawings today (of the Faculty Club), we realized that the reason the building has not stood as well as it would have, is because it was improperly detailed." Lenny believes this was because Moore has had "not so much experience

in the absolute technical aspects of putting a building together."<sup>12</sup> As earlier remarked, perhaps a more accurate term for C.M. is designer rather than architect. His primary talent is in coordinating his notions with his fellow architects. He is in effect, a vision man and once the initial concept is completed he leaves the detailing to his associates.

Moore's trademarks are light and shadow, which he accents by employing shafts and towers filled with glass. The occasional visitor finds Moore's buildings delightful. The homeowner however has to live with the results.

One consistent element in Moore's early work was his underestimation of construction costs. The Condominium I at Sea Ranch serves as an illustration in that the cost of the complex went \$110,000 over the anticipated expense. The architect's commission at that time was based on a 15% project cost which was often financially detrimental. In the case of Sea Ranch, when the project was completed the MLTW partners made a mere pittance and the draftsmen and subordinates were compensated at less than a dollar an hour.<sup>13</sup> One source mentions that Moore's business became profitable only after the architect surrendered his commission negotiations to more financially realistic individuals.<sup>14</sup>

The success of Charles Moore is in his contribution in forming an architecture which has moved away from the trends of our industrialized impersonal world. The architect's philosophy has been thus described: "Moore's faith is in the living out of

each individual's personal destiny, not a social consciousness moralistically imposing itself through architecture, and certainly not some transposed stylistic architectural identification."<sup>25</sup>

The complex nature of Charles Moore's architecture is often attributed to his parents travels when he was a boy. Moore's personality can be best described as that of a peripatetic, and this is rather obvious in his life's history. C.M.'s professional education began with a degree in architecture from the University of Michigan in 1947. Following graduation Moore worked with a variety of architects until the outbreak of the Korean War, in which he served as a Captain with the U.S. Army Corps of Engineers from 1952-54. After the war Moore returned to his academic pursuits and began work at Princeton University where he came under the influence of Robert Venturi and Louis Kahn. While at Princeton the fledgling architect obtained his M.E.A. in 1956, his thesis detailing the architecture of historic Monterey, in California.<sup>26</sup> This demonstrates that Moore was following the path of regionalism rather early. In 1957, he received his Ph.D. with a dissertation on water in architecture (another Moore trait) He then embarked on a busy career as an academician and practicing architect. Moore has taught or been chair of the departments of architecture at Princeton (1957-58), University of Utah (1958-59), Yale (1965-75), and UCLA (1975-80). After a hiatus of five years Moore returned to academia at the University of Texas-Austin, where he has been affiliated since 1985.

In 1962, Moore formed his first partnership, Moore Lyndon Turnbull Whitaker (MLTW) from which the Sea Ranch Condominium I project launched his firm into international fame.<sup>27</sup> It was at Sea Ranch that he inaugurated the use of high shed-roofed towers, and lavish use of many windows for light, that became his signature. Following this project MLTW completed various projects including the UCSB Faculty Club and Kresge College at UCSC. The partnership then broke up in 1970. Moore later formed partnerships with four offices in the United States in addition to his activities in academia. In her article "Space, Time, and Practice", writer and critic Sally Woodbridge states that, "if Moore has an aversion to anything in life, it is simplicity."<sup>28</sup> Moore's most recent projects have included the Tegel Harbor Housing Complex in Berlin, renovation of the Beverley Hills City Hall, and the Oceanside Civic Center. Recently the influential designer has been plagued by the combined effects of high blood pressure, gout, and weight problems. Moore's productivity has been compromised by heart surgery.<sup>29</sup>

Dr. David Gebhard, who was involved with the selection of an architect for the Faculty Club, maintains that Moore was chosen because "We felt that he would be a good choice because after all he was also an academician. He was a great admirer of Bernard Maybeck's splendid faculty club in Berkeley".<sup>30</sup>

The construction was apparently complicated by the drawings Moore produced which, according to one source were done "in a rather skimpy manner because in those days, even back in the

sixties, the liabilities were a lot less than they are today.<sup>31</sup> In fact, Charles Luckman the campus architect, was unable to read the plans.<sup>32</sup> Following this discovery the people involved with the construction requested a model from Moore to work with.<sup>33</sup> Gebhard feels the most successful MLTW buildings have been Turnbull's "because they are very carefully worked out", under-scoring Lenny's assertion that Moore is more effective as a designer than as an architect. Gebhard added that Turnbull worked out the more minute construction details.

The use of temporary materials due to lack of money, such as the corrugated fiberglass has worked to the detriment of the building. Lenny pinned some of the present problems of the building to negligence on the part of the Faculty Club to replace this temporary material. Architect Lenny stated "I know that there were some changes made in materials, changes that were forced because of the budget. The building came so much over the original probable cost of construction, that some exchanges were made in the materials".<sup>34</sup> Lenny also recalled that the engineers complained bitterly about the problems they had in designing the climatic control\mechanical core of the building due to its complicated nature. This, according to Lenny, is due to the matter-of-fact nature of engineers and the Faculty Club is not an example of rational architecture. Although Moore was chosen as the ideal combination of academician/practicing architect, he may have had other ideas. As Dr. Gebhard noted, scholars are at times pompous and Moore took advantage of this tendency. Even

though the building is fanciful, the jest was on Moore in the end, because it was taken as an affront by the conservative members of the UCSB staff. David Littlejohn's biography asserts that Moore's creative stress is in "making a willful effort to wake up dormant selves and senses some of us may prefer to keep at rest."<sup>35</sup> The Club facility appealed to those academics who were inclined to the humanities but the building was just too wild for the conservative staff. Moore attempted to design his buildings with the user's personality in mind, however, in the case of his academic designs at Santa Barbara and Kresge College at UC Santa Cruz, the users refused to accept the design. The construction of Kresge College underwent similar problems experienced by the Santa Barbara campus: shoddy construction materials were used because of budget problems, and just like Santa Barbara, maintenance was neglected. It is interesting to note that both of Moore's designs for academia in California have been rejected as too extreme (for their time) in an environment which espouses open-mindedness. In the case of Kresge College, the students nicknamed the facility "Clown Town" due to its wild color schemes.<sup>36</sup>

The only word to describe the theme of the Club building is eclectic. In fact, it could be considered a study in eclecticism. Dr. Gebhard describes the building as "an encyclopedic array of relevant historical fragments."<sup>37</sup> The exterior of the building fits into a California regionalistic mode. The jutting angular red tiled towers invoke a North African sense

with the Moorish influence which is predominant in the Santa Barbara tradition. It is a well known historical fact that the imagery of Santa Barbara is a false recreation of past put forth by the efforts of Dr. Pearl Chase and Bernard Hoffmann in the 1920s. Moore appreciated this imagery and commented,

"Santa Barbara is a resort city on the Southern California coast which owes its considerable charm equally to a magnificent site and to a building idiom which has been consistently employed over the past 40 years; a white stuccoed Spanish supercolonial of simultaneous simplicity and flamboyant verve."<sup>38</sup>

One of the most potent forces in the exterior appearance was Moore's admiration of the Santa Barbara County Courthouse (1927-29 William Mooser). Architect Henry Lenny offer the insight that "The Faculty Club building is in a sense a little bit of an impractical building, but then you'd find that a lot of the great landmarks architecturally speaking, even going back to the Middle Ages, they're primarily an art sculpture\architecture statement and the function becomes subservient to the artist's expression." Lenny felt that the local community benefits from the image of buildings such as the Courthouse and Faculty Club because they signify specific moments in time. The regular user however, is subjected to the impracticalities of the design on a daily basis. Lenny pointed out that in his experience, the majority of practicing lawyers and judges dislike the courthouse.<sup>39</sup> The second of the many themes evident in the structure is that of the Pop Art phenomena of the sixties. The removed paintings and neon banners formed a psychedelic presentation which was possibly Moore's nod to the movement of the time. One critic called the

structure a "supermannerist fun house, which makes no effort even no pretend to be part of a conservative university's way of life."<sup>40</sup>

The theme of a baronial club was integrated into the building as part of the spoof on the Santa Barbara academic community. The building has all the usual accoutrements normally found in a faculty club. Moore's familiarity with faculty clubs came from his involvement with universities, and his admiration of Maybeck's 1906 faculty club at the UC Berkeley campus. The traditional themes are manifested in the dining hall by referencing William Randolph Hearst's Great Hall at San Simeon which Moore greatly admires (along with the Madonna Inn). The most obvious illustrations are the Romanesque arch over the fireplace on the second floor, the removed stuffed animal heads and neon banners which recreate the banners in Hearst's Great Hall. Gebhard has written that the spoof was not an expensive gag, but rather, "as programmatic architecture this building does question the heavy seriousness and pretentiousness which are acted out around us under the guise of being architecture."<sup>41</sup>

Moore is well known for his capricious approach which encourages the user to seek out and discover the building. One illustration of this is seen in the Faculty Club 17th century Italian style narrowing entrance ramp which elicits a sense of anticipation in the visitor.<sup>42</sup> This expectation is strengthened by the entry into the dining hall where the caller is invited to peek down at the diners below. Flying stairwells take off in

wild angles and beckon to the inquisitive nature in us. The building speaks for the anti-modernist movement because it is not predictable, rejecting the Modernist Movement's very predictable nature. Above all, the Faculty Club is a building of its time, when social values were in a great upheaval and experimentation was the norm.

According to architect Lenny the Master Plan for the renovation of the building is contingent upon the availability of money. There have been no concrete decisions made by the Faculty Club board to date. If Phase III goes through, Moore will personally re-design some of the replacement parts of the building. Lenny commented that Moore will inject "his new philosophy/vernacular", so in a sense the building will not be returned back to its original appearance, but will be going through an evolution. This is partially due to the fact that Moore has become a post-modernist, and post-modernism means "anything goes."

The main goal is to keep the building from deteriorating any further. Lenny attributed the cause of deterioration primarily to poor upkeep. "The lack of maintenance can sometimes be translated into the lack of money." A second factor according to Lenny is that, "There have been some mistakes that were done in the field that have caused the severe deterioration of the building." He adds, "But then in all fairness, the building is the way it is today primarily due to the lack of maintenance"<sup>43</sup>

The current attitude of the Faculty Club in regarding the renovation is rooted in a trait common to new architecture. New

and innovative structures have historically been rejected by contemporaneous cultures. Buildings which were regarded as repugnant decades ago are now considered masterpieces. The Faculty Club is now regarded as an excellent example of the experimentalism which occurred during the 1960s, and speaks well for the period of social unrest at that time. After twenty years of exposure to the anti-modernist movement, perceptions have softened, for our awareness of the building today is through a new set of glasses. Today, Moore has evolved his ideology into a post-modern emphasis demonstrating the mood swings of architecture.

Over the years the Faculty Club members have brawled with the building and have effectively erased all traces of the 1960s Pop Art in an attempt to make the building more conservative. Perhaps the Faculty Club would have been more successful by marketing the image of the structure rather than fighting a losing battle. Still, the integrity of the structure remains. Perhaps Charles Moore snickers with the knowledge that, despite all the attempts to negate his work, he will ultimately have the last laugh.

# VIEW

Los Angeles Times  
Monday, March 20, 1989 / Part V



THOMAS KELSEY / Los Angeles Times

Charles Moore: "My mind spins too fast for many people—which is often awkward for my clients, partners and students."

# A Search for Sanctuary

# From L.A. to Cairo, Architect Charles Moore Sees a Need for Human-Scale Urban Design

By LEON WHITESON

**A**s the jumbo jet from Cairo descended through the smog toward Los Angeles International Airport, architect Charles Moore looked down on the smudgy urban sprawl of Los Angeles with mixed feelings.

Delight and despair battled in his mind as the memory of past pleasures were clouded by the prospect of future disasters. His bird's-eye view of one of his favorite urban landscapes was further darkened by the disturbing images haunting him from his Egyptian visit—images of a city drowning in its own population.

How, he wondered, can anyone make sense of the shapeless, regional metropolises spawned worldwide in the past few decades? Is there any way an individual can create a personal identity in the midst of such vast, shapeless mega-cities? Can architecture—the conscious act of designing individual buildings—have any meaning in the face of overwhelming urban proliferation?

"I don't have the sense that we're winning," Moore said, on a brief stopover in Los Angeles during an unrelenting

travel schedule that constantly wafts him around the globe.

"Both metropolises are on the edge of incoherence," he said of Cairo and Los Angeles.

Cairo's situation is more obviously desperate. But Moore said he fears that "in both cities, each of which have around 15 million inhabitants, the individual's

In an earlier essay, Moore had singled out Disneyland for praise as "the greatest urban project of the past decades" at a time when the ruling ideology of architectural Modernism considered it an abominable fake.

"Disneyland is the real heart of Los Angeles [which] . . . is really a collection of theme parks," he wrote in his introduction to an architectural guide, "Los Angeles: The City Observed."

Provocative utterances characterize the 63-year-old Post-Modernist guru's quick, eccentric mind. His freedom from received ideas made him one of the first architects to challenge Modernism at the height of its stylistic dominance in the 1960s. Cherubic and twinkly, Moore has been variously described as a "bright-eyed Pan" and a "paunchy Lord of Misrule" by equal legions of admirers and detractors.

"Charles Moore's buildings seem to me to be filled with instructive parodies," said Gerald Allen, who wrote a monograph on Moore. "Comedy, misrule, release and clarification characterize his work. It offers the shocking, the rowdy, the funny and the eccentric as paths toward some larger comprehension of the world. It also offers the revitalizing proposition that the language of architecture is rich enough to describe the world fully."

But Moore's optimism about the power of the language of architecture seems less bouncy since he survived a triple heart bypass operation last fall.

"My lease on life was reviewed: my contract with mortality was renewed," he quipped.

His traumatic experience has not less-

ened his workload. He still teaches two semesters at the University of Austin at Texas, and is very involved with his four architectural offices in Santa Monica; Westwood; Essex, Conn.; and Austin, Tex. He lectures worldwide.

But the balding *putto*—the little boy cherub, as one wit dubbed him—smiles less freely these days. The old irony is undercut with a creeping cynicism.

Moore, for example, did not go to Chicago earlier this month to accept the prestigious 1989 Topaz Medallion for Excellence in Architectural Education. The Topaz citation stated that Moore has been "a brilliant and inspiring force who has transformed the character of architectural education in this country."

"In each school where Charles has taught, his mark on the place is indelible," a former student said at the Topaz presentation. "It is the mark not of style but of courage—the courage to care, to listen, to challenge, to experiment and to build. The courage to be, genuinely, an architect."

Moore replied: "Such encomiums are nice, and I still enjoy teaching, but I couldn't be bothered to fly to Chicago. Such public events are too exhausting for me now and too predictable."

Moore has taught at major architectural schools over the past four decades, including Princeton, Harvard, Yale, the University of California at Berkeley and UCLA. He was dean of Yale architecture in the 1960s but retired when the student upheavals of the time disrupted the intellectual life of the schools.

At Austin, where he founded the architecture school, he was allowed to write his own ticket. He set up a team studio system emphasizing architecture's collaborative nature over expression of individual egos.

"My favorite way of teaching is to work and travel with a small group of students, talking and arguing all the way, to simulate

real-life situations as closely as possible," he said. "Designers must learn to look at things, to listen to people, to learn by observation. Too many architects are too individual, they simply don't hear what the society is saying about itself."

Yet few contemporary architects are as individual as Moore. His designs include: a 2,300-foot Wonderwall for the 1984 New Orleans Louisiana World Exposition, made up of corrugated sheet metal painted with rainbow colors; the 1978 Piazza d'Italia in New Orleans—a mock-Classical composition with Corinthian columns capped by stainless steel; a Post-Modernist master plan and housing project for West Berlin's Tegel Harbor redevelopment—a riot of iconoclastic shapes and colors; and a series of houses in the form of gazebos, toy shops, pavilions, mini-villages and micro-temples.

In Southern California, his major projects are the Beverly Hills and Oceanside civic centers, now under construction; the 1983 St. Matthew's Episcopal Church in Pacific Palisades; the 1969 University

## Architecture

sense of being sunk by the sheer weight of crowds is frighteningly similar."

Architects have done little to stop the decline, Moore said sadly. They have failed to create environments that give people a sense of place, of belonging in enormous cities like Cairo or Los Angeles.

Twenty years ago, in his role as the "Godfather of Post-Modernism," Moore sounded the warning.

"If architects are to continue to do

useful work on this planet, then surely their proper concern must be the creation of place," he wrote in a 1967 essay, "Plug It in Ramses, and See if It Lights Up: Because We Aren't Going to Keep It Unless It Works."

"To make a place is to make a domain that helps people know where they are, and by extension, know who they are," he said.

of California, Santa Barbara, faculty club; and the 1985 University of California, Irvine, alumni center.

In the late 1970s, Moore was one of the architectural "all stars" who devised the rejected—and much-lamented—Grand Avenue master plan for California Plaza.

He made his mark as an architectural iconoclast in the early 1960s with his Sea Ranch Condominium. On a wild stretch of grassy coast near the mouth of the Russian River north of San Francisco, Sea Ranch "became the most written about, most influential American building of its decade," wrote David Littlejohn in "Architect: The Life and Work of Charles Moore."

"A strong case could be made that the writings and teachings of Charles Willard Moore, and the design projects in which he has been involved, have formed the single most important positive influence in shaping new attitudes in architectural design in this country in the last 20 years," Littlejohn said.

Moore, a Michigan-born archi-

tect who has lived most of his life in California, is a restless bachelor. He has built himself residences in many places, including Pebble Beach, Westwood, Essex and Austin. But the condominium he owns in Sea Ranch is the place he considers home.

Despite his peripatetic life style and quirky individuality, Moore seeks a collaborative design ambience, based on the teachings of his Princeton mentor Louis Kahn, who called it "the area of human agreement."

The UC Irvine Alumni Center's design "not only alludes vaguely to the Spanish Colonial architecture characteristic of California but also adapts the facades of three 16th-Century chapels by Flaminio Ponzo on the Celian Hill in Rome," said architectural historian Robert Stern. "Moore provides a human-scaled public space of a kind almost absent from the rest of the Irvine campus."

Moore observed: "I like to devise ways to include as many people as possible in the process of design. When we did St. Matthew's, for example, we functioned in a series of open workshops to help the rector and his parishioners arrive at the images they had about the church—images which turned out to be very strong."

John Davis, vice chairman of the St. Matthew's parish building committee, said: "Charles Moore is a master. He listens. The genius part is his ability to see the infinite number of solutions proposed."

But not everyone who collaborates with him finds Moore so likable. Clients often complain he is seldom present long enough to give their projects the attention they need.

"We hired Charles but we haven't seen him," Davis once griped during the design of St. Matthew's. "He should care more, instead of leaving so much to his younger associates."

Associate Tina Beebe said in a 1985 interview: "Charles will take up a young man and give him his head." Beebe is a graphic artist in the Santa Monica office of Moore Ruble Yudell, where her husband, Robert (Buzz) Yudell, is a partner.

"He brought Buzz from Yale and gave him big jobs to run," Tina Beebe said. "Buzz is tough. He stood up to this challenge and to Charles' often ruthless demands."

Marilyn Zuber, Moore's private secretary who works out of the Westwood-based Urban Innovations Group that he helped found with the UCLA Graduate School of Architecture and Urban Planning, said: "The trouble with Charles is that he can't say no to anything. The phone starts ringing beside his bed at 7 a.m., and just never stops till midnight, when he leaves it off.

the hook. His heart operation hasn't slowed him down any, so far as I can see."

With a shy smile spiced with self-mockery, Moore observed of himself: "I'm very quick at doing things. My mind spins too fast for many people—which is often awkward for my clients, partners and students. I like to have others to argue with, though I seldom find minds to match me."

His vision may be darkening but his abiding belief remains fixed on the view that architecture ought to help people get a grasp on places where they live, work and play to counter the alienation inherent in the increasingly abstract urban culture.

"If architecture fails to find that 'area of human agreement,' it's truly doomed," he said. "But, as Cairo and Los Angeles illustrate in their separate yet similar ways, agreement is getting muffled under the rising roar of millions of voices crying out to be heard."

## Endnotes

1. Curtis, William J.R., Modern Architecture since 1900, (New Jersey, 1983), p. 37.
2. Klotz, Heinrich, ed., Postmodern visions Drawings, Paintings, and Models by Contemporary Architects, (New York, 1985), p. 7-8.
3. Jensen, Robert, Conway, Patricia, Ornamentalism in Architecture and Design, (New York, 1982), p. 11.
4. Tyng, Alexandra, Beginnings Louis I. Kahn's Philosophy of Architecture, (New York, 1984), p. 15.
5. Littlejohn, David, Architect The life and work of Charles W. Moore, (New York, 1984), p. 11.
6. Curtis, p. 344.
7. Littlejohn, David, "The wild wondrous imagination of Charles W. Moore," Smithsonian, June 1984, p. 58.
8. Gebhard, David, Winter, Robert, A guide to Architecture in Los Angeles and Southern California, (Santa Barbara, 1977), p. 558.
9. Mascaro, Lisa, "UCSB Architecture fails to live up to original plans," The Nexus, February 27, 1985, PP. 5, 16.
10. Interview with Dr. David Gebhard, Professor of Art History, UCSB, November 17, 1988.
11. Gebhard, Winter, p. 558.
12. Mascaro, p. 5.
13. Ibid
14. Morgan, Ann Lee, Contemporary designers, (Detroit, 1984), p.614.
15. Littlejohn, p. 137.
16. Littlejohn, Architect, p. 17.
17. Interview with Martin Lenny, practicing architect, Mahan & Lenny Architects, Santa Barbara, November 21, 1988.
18. Littlejohn, Architect, p. 21.
19. Gebhard interview

20. Littlejohn, Architect, p. 31.
21. Littlejohn, Architect, p. 327.
22. Lenny interview
23. Littlejohn, Architect, p. 71.
24. Littlejohn, Architect, p. 176.
25. Morgan, p. 614.
26. Littlejohn, Architect, p. 129.
27. Woodbridge, Sally, "Charles Moore and Companies," Progressive Architecture, October 1987, pp. 71-87.
28. Ibid
29. Gebhard interview
30. Ibid
31. Lenny interview
32. Interview with Dr. Alfred Moir, Professor of Art History and former chair of Faculty Club Board, at UCSB, November 17, 1988.
33. Lenny interview
34. Ibid
35. Littlejohn, Architect, p. 31.
36. Littlejohn, Architect, p. 226.
37. Gebhard, David, "Pop scene for profs," Architectural Forum, March 1969, pp. 78-80.
38. Ibid
39. Lenny interview
40. Littlejohn, Architect, p. 226.
41. Gebhard, "Pop Scene for Profs".
42. Moir interview
43. Lenny interview

[100]

#### APPENDIX A

##### The Faculty Club Organization Prior to 1963

The Faculty Club was organized on the old Riviera campus during Santa Barbara's third year as a campus of the University of California, the 1946-47 Academic Year. Previous to the formation of the Club, social activities of the faculty were carried out by the Faculty Social Committee. The new Faculty Club was formally established on February 27, 1947, with the drafting and approval of a constitution and appointment of a board of directors. Social functions of the club were to host teas, parties honoring new faculty members, dances and an annual Charter Day Banquet in conjunction with the Alumni Association. The club had 67 charter members in 1947. Faculty members and university administrators were eligible for membership. Dues were set at \$3 per year.<sup>1</sup>

After the move in 1954-55 to the campus on Goleta Point, the club's facilities were limited in the early years and consisted of a lounge (the former Marine officers' club) in Building 446, a structure inherited from the military. Plans were continuously proposed for improving the facilities. The Women's Faculty Club was a very active social group during the 1950s, and was involved in many projects to upgrade Faculty Club facilities. Indeed, while on the old campus, on October 11, 1950 the president of Women's Faculty Club presented to her membership two letters from the president of the Faculty Club on a proposed plan to raise money for the faculty club on the new campus. Plans called for reconversion of the present building and she urged members to contribute to the cost.<sup>2</sup> By February, 1954 the Faculty Club had collected \$1,000 to match a like contribution raised by the Women's Faculty Club. The Regents equalled this amount, providing \$2,000 to furnish the club's facilities at the Goleta

campus, and renovation of the lounge in Building 446 was begun. The freshly painted and decorated club was ready to host holiday festivities at year's end. In early 1956, further developments were recommended including addition of a kitchenette and patio furniture.<sup>3</sup>

Club hopes for a new facility were high as the rapidly growing university forged ahead with an ambitious building plan. On March 6, 1957, Faculty Club President Edd Kincaid conferred with administration officials regarding planning for a faculty room in the new Ortega Dining Commons, a proposal which went no where. Members' opinions were solicited as to what basic ideas they might have for a permanent faculty club. Club hopes also centered on the new student union building planned for a site near the campus lagoon. The possibility of a single building housing both the student union and faculty club was thought very desirable. The club was also hoping for administration and Regents support since the Regents had in the past financed faculty clubs at Berkeley and UCLA. Members agreed on the necessity of a permanent faculty club, and that such a club should be located in the vicinity of the student union.<sup>4</sup>

The club optimistically began planning and the funding of a facility. At the board's March 26, 1958 meeting, a Building Committee was appointed and the board president was asked to study the problem of financing the new building. The following month, Faculty Club President Colonel George Woolsey of the ROTC program met with Richard Floyd of the campus Architects and Engineers Office about past and future planning for club facilities.

The Board soon learned that no proposed faculty club building had been included in most recent five-year campus plan. A motion was adopted by the club board that a letter be written to the UCSB Buildings and Campus Development Committee and that the Faculty Club go on record as desiring to be considered in the planning for permanent facilities. In the meantime, the club would have use of space in Building 446 for at least the next five years, as the current five-year plan did not require the site for other uses.<sup>5</sup>

In 1958 club officers made another survey to gauge faculty support for a new building. On October 15, 1958 Committee Chairman Paul Barrett reported that 46 faculty polled thought there should be a faculty club, and none were opposed to the idea. Three, however, did not wish to fund a new building. The committee proposed a building of 8,400 square feet, which the Architects and Engineers Office had estimated would cost \$304,500. Debate centered on the size of the dining room, kitchen, lounges, seminar rooms and ballroom.<sup>6</sup> The committee's report was submitted to the University Building and Campus Development Committee.

The club's ambitious plans for a faculty club building did not come to fruition. Its 1960 Annual Report stated that the club was solvent although interest in the organization was waning. Off the record, the campus vice chancellor warned the club that if more use were not made of the group's on-campus space, the administration might be forced to take over the lounge for other uses. A fire in Building 446 on January 6, 1960 damaged the main lounge, foyer, drapes and furniture.<sup>7</sup> The damage done extended beyond the

club's facilities, however, as participation and interest in the club declined further.

On March 2, 1961 a general members meeting was called to discuss the future of the club. In the face of continuing apathy about the group's future, the board felt it needed guidance from the membership. The outcome of the meeting was a decision by the board to curtail operations due to lack of interest. Club activities would be limited to scheduling the Faculty Club lounge room, the annual fall barbecue, and a spring event, if interest warranted.<sup>8</sup>

Soon after the board's decision was announced, President Woolsey put forth his own thoughts in an outline plan for maintaining an active Faculty Club. What was needed, he wrote, was unanimity of thought that such a facility was needed; not agreement on the precise details of a Faculty Club building. His plan included a \$100 initiation fee, which would be put into a building fund, and realistic dues. The former \$3 annual dues was insufficient for even minimal club activities.<sup>9</sup> Throughout 1961, faculty members gathered informally for brown bag lunch sessions to discuss the need or lack of need for a Faculty Club on the UCSB campus.

Campus administration shared the frustration of faculty members in the campus' inability to operate a successful club. The Chancellor's Advisory Committee requested that the Academic Senate Committee on University Welfare recommend ways to counteract general faculty apathy. In May, 1963, the Committee on University Welfare decided to assess interest in reviving the Faculty Club and sent questionnaires to faculty. The committee presented its findings

and recommendations at the Academic Senate meeting of November 7, 1963, saying that

a faculty club can play a very important, in fact, a centralizing or integrating role in the life of the campus. An active faculty club will bring together faculty and administration on an informal plane. . . check centrifugal forces acting upon an ever expanding, even more compartmentalized faculty. We should do something about it in turn, and soon.

A committee is now planning a University Center. There is, it appears, a strong possibility that quarters for the faculty space and facilities for the prospective activities of a faculty club may be provided in Phase II of this project. We need, however, a representative group of the faculty to take the lead in investigating needs, in devising means for their implementation, in bringing about, in short, a faculty social organization to ensure a suitable and, for first time, a practical solution to the problems that have plagued the existence of a faculty club on campus . . . of accessibility, a permanent roof . . . modicum of comfort, and catering services, short, alas, of spirituous beverages.

It is moved that the Committee on Committees appoint a special committee of 3-5 members, chosen from a list of names of those who last spring expressed their willingness to serve as officers of a reactivated faculty club. The special committee shall investigate the organizational, financial, and other problems involved in the reactivation and domiciliation of a club, and shall proceed to solve these problems to organize and formally establish a viable club on campus.<sup>10</sup>

James Case

Donald Weaver

Edwin Masson, Chair

This motion heralded the formation of the committee chaired by Professor Steven Horvath which shepherded the new UCSB faculty club from dream to reality.

1 Faculty Club file materials, miscellaneous, Special Collections, UCSB Library.

2 Women's Faculty Club, Minutes of October 11, 1950, Special Collections, UCSB Library.

3 Women's Faculty Club, Minutes of February 25, 1954; May 15, 1954; November 6, 1954.

4 Faculty Club, Minutes of March 6, 1957; April 3, 1957; November 6, 1957, Special Collections, UCSB Library.

5 Faculty Club, Minutes of March 26, 1958; April 9, 1958; May 14, 1958.

6 Faculty Club, Minutes of October 15, 1958.

7 Faculty Club files, miscellaneous for 1960-61, Special Collections, UCSB Library.

8 Faculty Club, Minutes of March 13, 1961.

9 Faculty Club files, miscellaneous for 1960-61.

10 Academic Senate, Minutes of November 7, 1963, Academic Senate Office, Girvetz Hall, UCSB

[40]

[111]

## APPENDIX B

### Bibliographic Essay

APPENDIX B  
BIBLIOGRAPHIC ESSAY

Preliminary research was done in the University Archives in Special Collections at the UCSB Library. Other sources included the UC Regents' Minutes (1965-88), UCSB Academic Senate Minutes (1964-88), the student newspaper El Gaucho and its successor the Daily Nexus (1965-88), the UCSB Alumnus magazine (various issues), and LaCumbre student annual (various issues). The University Archives also held various uncatalogued boxes of Faculty Club files which included the Articles of Incorporation and early correspondence of the Club, as well as flyers and announcements promoting the Club to its prospective membership. The Women's Faculty Club Minutes and correspondence were also consulted for various years. Also in the Archives were the former Chancellors' files which yielded the Chancellor's Annual Report (1966-69), Chancellor Cheadle's Speech at Student Conference (January 29, 1969), his Speech at the Dover Sharp Memorial Service (April 16, 1969), his April, 1973, report titled Gifts and Givers: Their Importance to UCSB, and his press clips file. Two valuable archival resources were The Centennial Record of the University of California, edited by Verne A. Stadtman (UC Press, 1968), and The Campus by the Sea Where the Bank Burned Down: A Report on the Disturbances at UCSB and Isla Vista, 1968-70. Submitted to the President's Commission on Campus Unrest, by Robert A. Potter and James J. Sullivan, September, 1970. Another valuable source was a typescript history, UCSB--A Narrative History, 1944-77, by Robert Kelley (a precursor of his later expanded version,

Transformations: UC Santa Barbara, 1909-1979 [UC Board of Regents and Associated Students UCSB, 1981]). Finally, past and present Campus Directories in the Archives also yielded a variety of information. The Minutes of the Faculty Club Board of Directors were obtained from the files kept within the Club itself through the cooperation of its Manager, Linda Ruuska.

Various past issues of the Santa Barbara News Press revealed community perceptions about the building. Biographical works regarding architect Charles Moore included Charles W. Moore, North American Architect, edited by Louis deMalave (Monticello, 1985), Architect: The Life and Work of Charles W. Moore, by David Littlejohn (Holt, Rinehart and Winston, 1984), and "The Wild, Wonderous Imagination of Charles W. Moore," by David Littlejohn in the June, 1984 issue of Smithsonian. The Moore bibliography, Charles Willard Moore, edited by Marianne Dale (Monticello, 1979) was consulted along with Contemporary Architects, by Ann Lee Morgan and Colin Naylor (St. James, 1987), and "Charles Moore Companies" in the October, 1987, issue of Progressive Architecture. Architectural historian David Gebhard wrote specifically about Moore's design for the Faculty Club in "Pop Scene for Profs," in the March, 1969, issue of Architectural Forum.

Architectural sources consulted were Modern Architecture Since 1900, by William J. R. Curtis (Prentice Hall, 1983), Post-Modern Visions: Drawings, Paintings and Models by Contemporary Architects, edited by Heinrich Klotz (Abbeville Press, 1985), Beginnings: Louis I. Kahn's Philosophy of Architecture, by Alexandra Tyng (New York,

1984), and Ornamentalism in Architecture and Design, by Robert Jensen and Patricia Conway (Crown Publishers, 1982).

All interview transcripts are retained in the University Archives, Special Collections, UCSB Library. The following interviews were conducted by members of the thirteenth graduate class in Public Historical Studies at the University of California, Santa Barbara:

1. Chancellor Emeritus Vernon Cheadle on November 15, 1988, at UCSB by Christine Savage.

2. Dr. David Gebhard on November 17, 1988, at UCSB by Kevin (Lex) Palmer.

3. Dr. Alfred Moir, art history professor and former Faculty Club Board Chairman, on November 17, 1988, at UCSB by Deborah Osterberg.

4. Dr. Lloyd Mercer, economics professor and also former Board Chairman, on November 17, 1988, at UCSB by Marianne Babal.

5. Dr. Michael Arntz, art studio professor, on November 21, 1988, at UCSB by Drew Johnson.

6. Dr. Robert A. Potter, dramatic arts professor, on November 22, 1988, at UCSB by Drew Johnson.

7. Dr. John Cotton, education and psychology professor, on November 28, 1988, at UCSB by Drew Johnson.

8. Dr. Roderick Nash, history and environmental studies professor, on November 30, 1988, at UCSB by Betty Koed.

9. Dr. David Gardner, former UCSB Vice Chancellor for University Affairs and current President of the University of California system, on November 30, 1988, via telephone from Sacramento, by Jennifer Hudson.

[44]  
[15]

10. Dr. Steven Horvath, on November 22, 1988, at UCSB by Ann Hubber.

11. Henry Lenny, Santa Barbara architect, on November 21, 1988, at his Santa Barbara office, by Kevin (Lex) Palmer.

12. William Turnbull, Bay Area architect, November 23, 1988, at his Oakland office, by Drew Johnson.

13. Dr. Richard C. Peters, UC Berkeley architecture professor, on November 26, 1988, at Berkeley, by Drew Johnson.

Approximately 150 brief questionnaires were also mailed to a variety of faculty members to obtain a collective opinion of the Club. Informal consultations were held with history professors Dr. Robert Kelley, Dr. Carl Harris, and Dr. Laura Kalman, as well as Faculty Club Manager Linda Ruuska.